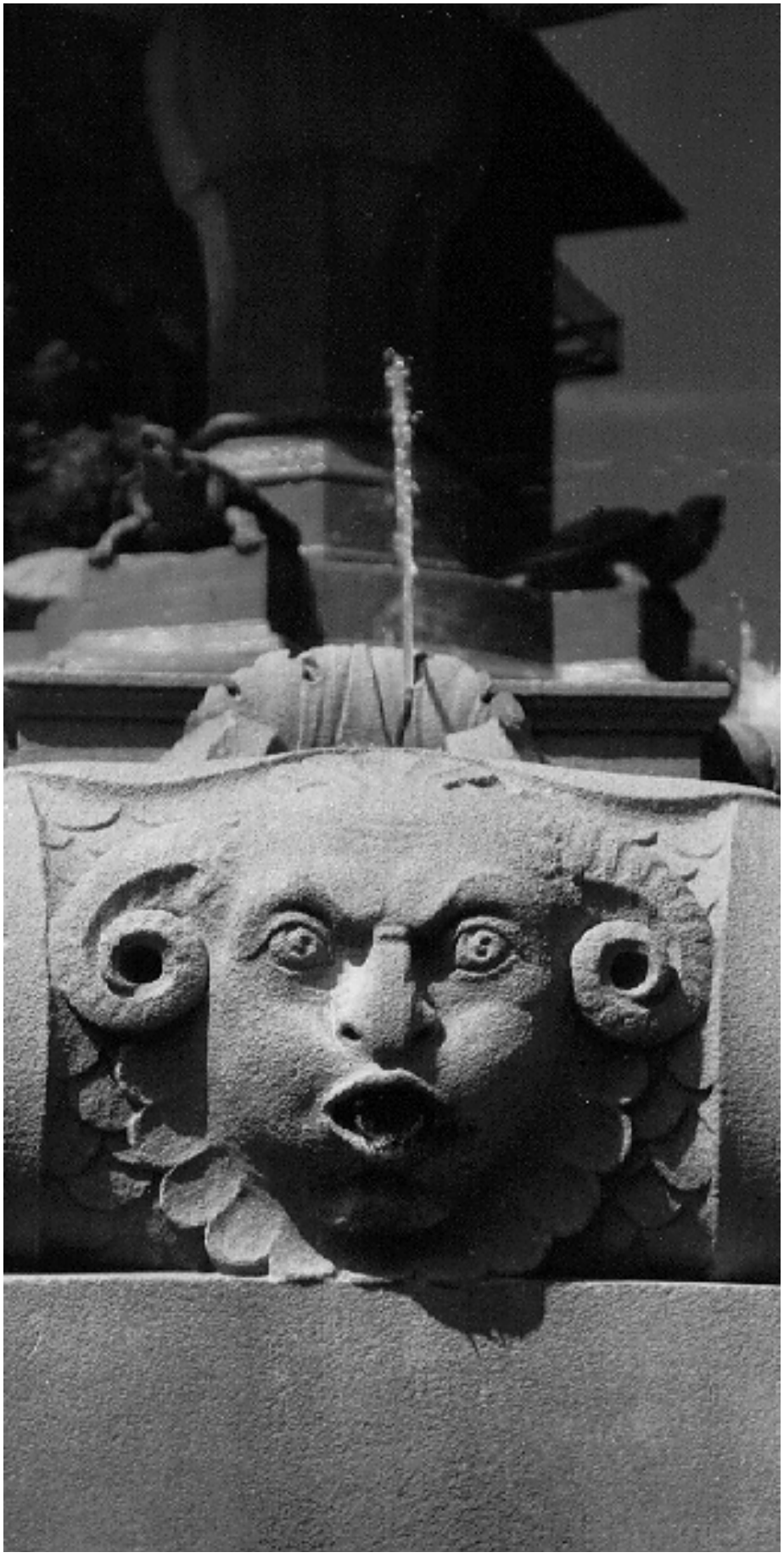

Wilmington *Design* Guidelines

for Historic Districts
and Landmarks

Detail of Kenan Memorial Fountain
Fifth Avenue and Market Street

Wilmington Design Guidelines

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Updated March 16 1999

Introduction

Burgwin-Wright House, c.1770
224 Market Street

Overview of Wilmington Architecture

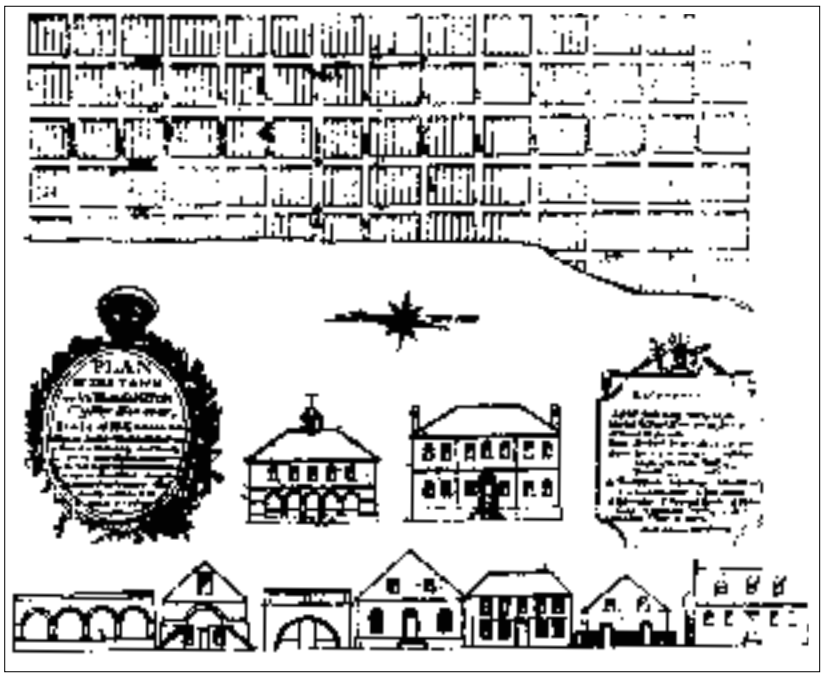
by Edward F. Turberg

Architectural historian, Catherine W. Bishir, has observed that "the port city rising above the Cape Fear River contains the state's richest collection of 19th-c. urban architecture." Although the town was laid out in 1733 and incorporated in 1739/40, very few buildings survive from the period prior to 1840. A number of devastating fires during the eighteenth and early nineteenth centuries destroyed the old town. Early buildings were also replaced by new construction when Wilmington experienced unprecedented growth after 1840, the result of the organization of several railroads coupled with increased port activity. The period from the mid-nineteenth century to the early twentieth century was especially productive architecturally in Wilmington, where building kept pace with national styles, technology and quality of design, and those who had the means engaged nationally recognized architects to build their homes, churches and public buildings. Interwoven throughout the city's architectural history are a variety of vernacular buildings. Without the aid of an architect, these residences, commercial buildings, warehouses, churches and out buildings reflect the builder's ability to use simplified technology and in many cases emulate current styles in more modest settings for the general populace. The blending of the vernacular with the more prestigious architecture gives character to the community and a sense of completeness in the built environment. A balance of academic design with simple craftsmanship is the warp and weft of Wilmington's urban architecture.

Zebulon Latimer House, c.1852
126 South Third Street

John C. and Robert B. Wood, James F. Post, architects
Headquarters of the Lower Cape Fear Historical Society.

Peter DuBois, in his 1757 visit to Wilmington, observed that "the regularity of the streets is equal to those in Philadelphia and buildings in general are very good. Many are three stories high with double piazza which makes a good appearance." Janet Schaw, a Scotswoman who traveled through the West Indies and the Carolinas during the years 1774 to 1776, wrote, "the people in town live decently, and tho' their houses are not spacious, they are in general very commodious and well furnished." J.J. Belanger's 1810 plan of Wilmington shows a neat gridiron pattern of streets and blocks stretching along the east bank of the river, and the delineation of several public buildings and churches in the lower portion of the map.



The above map drawn by J.J. Belanger and dated 1810 is based on the "Original Plan" lodged at the Assembly Office in 1733.

Burgwin-Wright House, c. 1771
224 Market Street

The building is state headquarters of Colonial Dames of America and open to the public on a regular basis.

DeRosset House, c. 1841
23 South Second Street

St. James Episcopal Church, c. 1839-40
1 South Third Street

The influence of the earliest representative building style, the Georgian, ranged from 1740 to 1810, and depended on English traditions for its architectural character and appeal. Exemplary of the Georgian style is the Mitchell-Smith-Anderson House, 102 Orange Street, one of the earliest surviving structures in the region. It was built in the 1740's for planter-merchant Edward Mitchell. Another Georgian dwelling to survive is the Burgwin-Wright House, 224 Market Street, built over the old city jail foundations in 1771.

During the latter part of the eighteenth century and extending into the first quarter of the nineteenth century, the Federal style of architecture predominated. As in the previous decades, builders relied on published manuals to realize the desires of their clients. Although the approach was popular in Wilmington, fire destroyed the majority of the town's Federal style buildings. Two examples that survive and that exemplify the Federal period, are the Lazarus House, c. 1819, 314 Grace Street, and the Cassidey-Harper House, c. 1828, 1 Church Street. The era from 1820 to 1860 produced a renewed attention to the architecture of antiquity, especially that of Greece which resulted in the appearance of the Greek Revival style in America. Greek Revival popularized by Asher Benjamin's influential treatise on Greek Architecture (1830) is reflected by the dignity and restrained beauty of the classic Doric portico in two Wilmington residences of the period. The DeRosset House, c. 1841, was commissioned by Dr. Armand J. DeRosset, Jr., a physician and partner in the shipping and commission merchant house of DeRosset & Company. His carpenter was C.H. Dahl of New York, who came to Wilmington to build St. James Episcopal Church. The Wessel-Harper House, c. 1846, 508 South Front Street, built for a German grocer, is notable for its appealing Ionic pilasters that enclose the corners of the structure and support a wide, classically derived entablature just below the roof line.

The Gothic Revival style followed the Greek Revival in the progression of architectural design that swept Europe and America, extending from the 1830s through the 1880s. Features of the style are apparent in St. James Episcopal Church, 1 South Third Street. They include lancet or pointed-arch windows and doors, foliated hoods, carved panels, battlements along the parapets, and a dominant tower with octagonal corner buttresses and pinnacles. Constructed in 1839, it is the first important example of the style to appear in North Carolina. The vestry of St. James hired Thomas U. Walter, a classically trained and nationally known Philadelphia architect, to design the new structure in the latest fashion. The year 1859 saw the erection of three Gothic edifices in Wilmington: First Presbyterian Church, (destroyed by fire in 1925) and First Baptist Church, corner of Fifth Avenue and Market Street, designed by Philadelphia architect Samuel Sloan; and St. Paul's Evangelical Lutheran Church, 603 Market Street, designed by Wilmington architect-builder H. Vollers.

Italianate, favored from 1850 to 1885, was by far Wilmington's preeminent style, accounting for many of the city's best surviving private residences and public buildings. As part of the romantic movement, it owed its popularity to the writings of Andrew Jackson Downing (1815-1852). Edward Savage, a Wilmington Commission merchant, engaged J.C. and R.B. Wood to build him a copy of Downing's "Cubical cottage in the Tuscan style," 120 South Third Street, described in his book *The Architecture of Country Houses* (1850). The Italianate style reached a high point with the Wood brothers' design and construction of the Zebulon Latimer House, c. 1852. Decorative ironwork reached a pinnacle in Wilmington with the design of the Eilers House, 124 South Fifth Avenue, in 1852. A variation of the cubical and rectangular form of architecture is the L-shaped plan, best seen in the following houses: The Bailey House, c. 1864, 219 South Third Street, built for John C. Bailey, partner in the Wilmington firm of Hart & Bailey Iron Works; the William French House, c. 1870, 107 South Front Street designed by Alex Strausz; and the Jones-Mitchell House (remodeled in 1870).

Two of the grandest ante-bellum buildings in Wilmington, both symbolizing the self-esteem and taste of this prosperous period, are City Hall/Thalian Hall, 102 South Third Street, and the Bellamy Mansion, 509 Market Street. John M. Trimble of New York was selected to design City Hall/Thalian Hall and James F. Post, a native of New Jersey, was the supervising architect. Post moved to Wilmington in 1849 and worked with the Wood brothers as a carpenter-builder. The City Hall/Thalian Hall was completed in 1858 and Post thereupon engaged to work on the Bellamy Mansion (1859-61). The Bellamy Mansion proved to be Post's most ambitious effort, a landmark of architectural classicism in the region. Both of these magnificent structures were constructed by the hands of Wilmington slaves and free black artisans and gifted craftsmen.

From 1880 to 1910, the Queen Anne style became fashionable, primarily through illustrated articles in national magazines such as *Carpentry and Building* and *Scientific-American*. Designs incorporated asymmetrical plans and massing, towers, and a variety of colors and materials. Two Queen Anne structures that are modeled on designs that first appeared in national publications are the McKoy House, c. 1887, 402 South Third Street, and the Worth House, c. 1893, 410 South Second Street. A noteworthy public building of the period that reflected the Queen Anne style is the New Hanover County Court House, c. 1892, North Third Street at Princess Street, which emerged from a design of Savannah architect Alfred S. Eichberg.

Bellamy Mansion, c.1850
503 Market Street

The building combines elements of the Greek Revival, Italianate and Classical Revival styles.

McKoy House, c. 1887
402 South Third Street
James F. Post, architect

MacRae House, c. 1901
15 South Third Street

Colonial Revival House
109 North 15th Street

Tudor Revival House
314 North 15th Street

The shingle style developed from the Queen Anne and combined the wide sweep of English country houses, the scale and shingle-cladding of Cape Cod cottages and Oriental details. The MacRae House, c. 1901, 15 South Third Street, designed by Henry Bacon, is a noteworthy example of this style. His more famous work is the Lincoln Memorial in Washington, D.C.

The Neoclassical Revival style, which prevailed from 1885 to 1950, was a reaction to the eclecticism of the Queen Anne in which architects returned to the symmetry and detail of classical Greek and Roman models. Several Neoclassical Revival structures survive in Wilmington such as the Bridgers House, c. 1905, 100 South Third Street, and the Murchison First Union National Bank Building, c. 1913-1914, 201-3 North Front Street.

The twentieth century brought with it a new concept of architecture for the middle class, spurred by the growth of suburban developments, which in turn was made possible by the appearance of mass transportation. Residents working in town could retreat from the noise and density of the city to "trolley car suburbs" that carried distinctive names. Neighborhoods in Wilmington include Carolina Heights, Carolina Place, Brookwood, Forest Hills, Winoca Terrace, Sunset Park and Audubon. Characteristic styles include revivals of Georgian, Federal and Neoclassical architecture, and the picturesque Tudor, Mediterranean and modern Prairie designs.

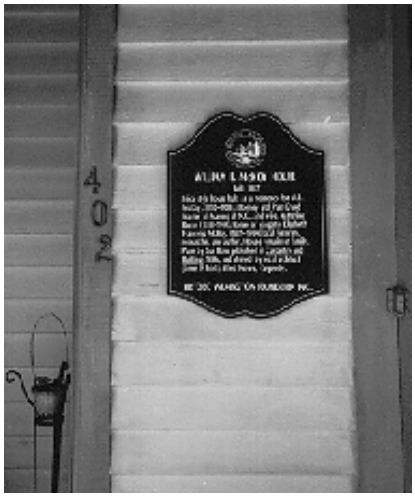
While the architecture of Wilmington exemplifies the most popular national styles of each historic period extending from the mid-eighteenth to the mid-twentieth centuries, a secondary type of architecture also prevailed in the construction of more modest dwellings and structures by and for the general populace. These buildings, too, reflect current tastes but were more restrained in size, use of materials, and decorative detail. In the formative years, dwellings like the DuBois-Boatwright House, c. 1765, 14 South Third Street, and the Burgwin-Wright Kitchen on South Third Street were vernacular versions of the Georgian style. Small Greek Revival homes of one or two stories, and frame churches, flourished both in the city and in rural communities. The blossoming of the Italianate— Wilmington's favorite style— was manifested in numerous side-hall-plan houses, symmetrical bungalows, and commercial buildings crowned by bracketed cornices. During the Queen Anne era of the late nineteenth century, applied ornament appeared on the grandest mansion as well as on the humblest cottage. Models of the latter are the David Worth House, 410 South Second Street, and the shotgun-plan house in the 500 block of Red Cross Street. But the greatest proliferation of vernacular architecture came in the early twentieth century with the spread of

the city into suburban districts and the expansion of the beach communities. Here the railroad played a vital role by operating trolley cars around town, into new communities, and out to the seashore. In addition, railroads were the main supplier of ready-made or "kit" homes that combined fashion and function, making comfortable living available to a wide population. Between 1908 and 1940, Sears-Roebuck and the Aladdin Company shipped thousands of crates containing pre-cut structures across the country. The Aladdin Company of Bay City, Michigan opened its second factory in North Wilmington because of the building boom in the southeast. Popular styles included Bungalow/Craftsman, Colonial, Mediterranean, Tudor, Foursquare, and even split-level types. Entire neighborhoods rose in short order because of the prefabrications and spurred developers such as Victory Homes to build working-class neighborhoods east of Seventeenth Street. With the growth of the North Carolina Shipbuilding Company near Sunset Park in South Wilmington, small Cape Cod cottages crowded along parallel streets in what virtually became a factory town itself.

In the late twentieth century, the appreciation of historic architecture has generated a new interest in preserving not only the prominent buildings of the city, but also the individual homes and entire neighborhoods that constitute the broader pattern of historic architecture. Nominations to the National Register of Historic Places, the expansion of the Wilmington Historic District, and the continued popularization of the Historic Wilmington Foundation's plaque program assert that the appeal (and affordability) of vernacular architecture has justified its existence.

Extracts from the essay on Architecture by Edward F. Turberg, *"Time, Talent, Tradition" Five Essays on The Cultural History of the Lower Cape Fear Region, North Carolina:* Wilmington, NC Cape Fear Museum (1995) pp. 17-31.

Craftsman Bungalow
211 North 15th Street, Carolina Heights/Winoca Terrace Historic District (HDO).



Historic Wilmington Foundation's Plaque Program

William B. McKoy House
402 South Third Street.

Introduction to Design Guidelines

Typical Window

Tileston School Building, c. 1871-72
400 Ann Street.

The benefits of living in one of Wilmington's locally designated historic districts are many. Residents enjoy living in interesting and historically significant housing which has stable and increasing property values. They have the privilege of receiving city approved design guidance and protection from destructive unplanned growth.

Accompanying these benefits and privilege is the responsibility to help maintain the distinctive character of the historic districts. At its best, historic preservation is more than preserving individual buildings; it is about preserving neighborhoods. Therefore, all design decisions about individual properties should be made in conjunction with what is appropriate for the surrounding properties and the district as a whole. The purpose of the Historic Preservation Commission is to protect the special character of Wilmington's historic districts by preventing changes that are incongruous to the districts as a whole.

This manual, prepared by the Historic Preservation Commission and city staff, provides guidelines which enable the Commission to act reponsively and responsibly in reviewing design changes in the historic districts. It states the organizational framework within which the Commission must work. It identifies Wilmington's historic districts and describes the review authority of the Commission in each district. It contains the local design guidelines which are used in conjunction with the *U.S. Secretary of the Interior's Standards for Rehabilitation*. All Commission decisions on design changes are based on this document and the Secretary of the Interior's Standards.

The Commission shall apply the design guidelines to assure that the construction, reconstruction, alteration, restoration, moving or demolition of buildings, structures, appurtenant fixtures, outdoor advertising signs or other significant features of an historic landmark or in an historic district are congruous with the special character of the landmark or district. If it can be demonstrated that a guideline is not appropriate for the applicant's project, the Commission may find that the guideline does not apply. The Commission interprets and applies guidelines on a case-by-case basis, taking into consideration any evidence submitted.

The *Historic District Design Guidelines* were prepared to assist individual property owners in preserving and maintaining their historic property and in planning exterior alterations to their property; to guide the Historic Preservation Commission in the review process; and to ensure that the special character of Wilmington's historic districts is preserved and protected.

Wilmington's Historic Districts

The buildings located within the historic districts are part of the cultural heritage of Wilmington and reflect the ambition and taste of its citizens for almost two and one half centuries. While most of the early buildings are gone, what remains is a three dimensional nineteenth century city which still retains the flavor of the bustling seaport and commercial center it once was. The original grid of streets which extends from the waterfront contains a variety of residences, churches, commercial and government buildings – some the work of prominent architects and builders. Seen here are the large high-style houses of the affluent sawmill owners, commission merchants, cotton exporters, and railroad executives. One can also find the smaller houses of the middle-class, workers' cottages and twentieth century bungalows. The plazas are lavishly planted and retain some of their original street furniture. Early brick pavement adorns the streets and the sidewalks are lined with stately old oaks.

The streetcar suburbs which emerged after the turn of the century have matured with time and offer another dimension of Wilmington's architecture. Neoclassical, Georgian, Colonial Revival and exotic revivals are found side by side with cottages and bungalows. The large yards, generally unfenced, are richly planted with azaleas, camellias, crepe myrtles, and other flowering shrubs. Today the area is relatively unchanged except for the increased size of the trees and the busy traffic on Market Street and Chestnut Street.

These guidelines apply to Wilmington's **locally designated historic districts,** but since the city features both National Register historic districts and local historic districts, the difference is clarified on pages 10 and 11.

Note: See Appendix G for a Map of Wilmington's Historic Districts.

Holt-Wise House, c. 1908-09
1713 Market Street.

Local Historic Districts

Local historic districts are established by the City Council following a recommendation by the Historic Preservation Commission. The City Council designated the first district in 1962. Letters in parentheses after district names such as (HD), (HDO), and (HD-R) refer to zoning designations.

New Hanover County Courthouse, c. 1891-92
North Third Street at Princess
A.S. Eichberg, architect, James F. Post, supervising architect.

The **Theatre Historic District (HD)** contains a mixture of residential, commercial, public and ecclesiastical architecture, as well as the Thalian Hall Theatre. It is a *Separate Use District* with its own uses and zoning regulations. The Historic Preservation Commission reviews all sides of the building and the entire site. Requests for new construction, demolition, and paint colors are reviewed in this district.

The **Residential Historic District (HD-R)** which contains some of the finest of Wilmington's high-style and vernacular residential architecture, is a *Separate Use District* with its own uses and zoning regulations. The Historic Preservation Commission reviews all sides of the building and the entire site. Requests for new construction, demolition, and paint colors are reviewed in this district.

Wells-Brown-Lord House, c. 1773
300 South Front Street
remodeled, 1857.

Northeast corner of South Front and Dock Streets.

The **Downtown Commercial Historic District (HDO)** which contains an eclectic mix of late nineteenth century and early twentieth century buildings, is an overlay zoning district which provides a mechanism for the design review process but does not affect the underlying use zoning. The Historic Preservation Commission reviews changes to buildings and grounds seen from the public right-of-way, new construction, demolition and paint colors.

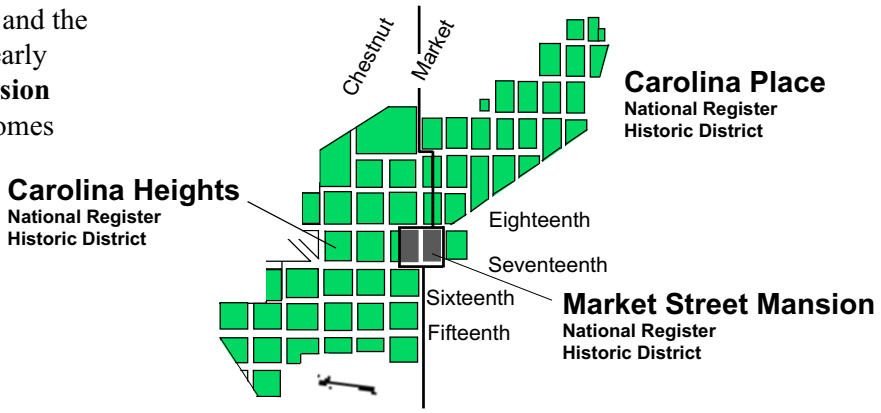
Emmett Bellamy House, c. 1929-30
297 Rankin Street
Clarence Shepard, architect
A fine example of the Spanish Eclectic style.

The **Carolina Heights/Winoca Terrace Historic District (HDO)** was built as a streetcar suburb at the turn of the century. Designated in 1977, this well landscaped area contains a variety of twentieth century architectural styles. The district is an overlay zoning district which provides a mechanism for the design review process but does not affect the underlying use zoning. The Historic Preservation Commission reviews changes to buildings and grounds seen from the public right of way, excluding alleys. New construction and demolition is also reviewed but not paint colors. The **Market Street Mansion National Register Historic District (HDO)** is contained within this local district.

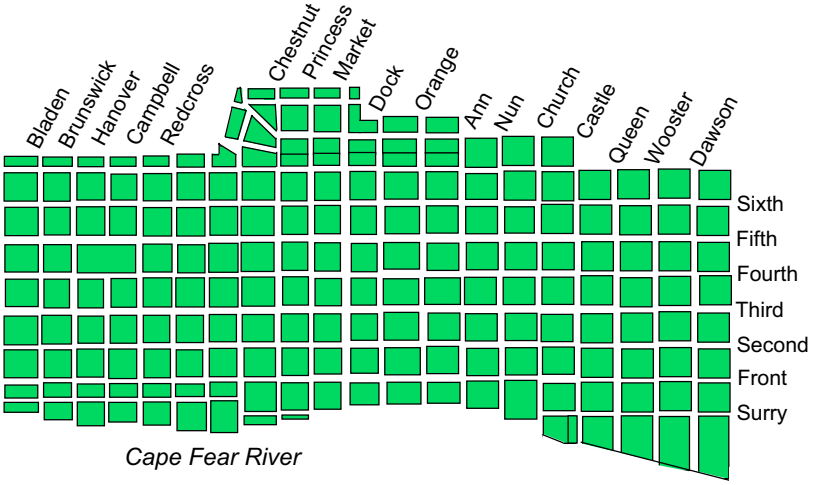
National Register Historic Districts

The **National Register of Historic Places** is the nation's official list of buildings and districts worthy of preservation because of their architectural and historic significance. It is a federal program administered by the National Park Service in partnership with state and local governments. Designation by a local governing body has no connection with listing in the National Register of Historic Places. Properties within the National Register Historic Districts are subject to review by the Historic Preservation Commission only if they are within the local district boundaries. Historic properties located within the National Register Districts are eligible for federal and North Carolina tax credit programs. North Carolina allows a 20% tax credit for certified rehabilitation of income-producing historic properties that also qualify for the 20% federal investment tax credit. The law also allows a state income tax credit of 30% for qualified rehabilitation of owner-occupied personal residences. These tax credit programs in our National Register Districts are administered by the State Historic Preservation Office in Raleigh. For more information contact the Restoration Branch at (919) 733-6547.

Wilmington has four districts listed on the National Register of Historic Places. The **Wilmington Historic District** is a large geographical area covering approximately two hundred blocks and lies within the original street plan of the city laid out in 1733. Both the **Carolina Place Historic District** and the **Carolina Heights Historic District** were early streetcar suburbs. The **Market Street Mansion Historic District,** which consists of four homes along Market Street between Seventeenth and Eighteenth Streets, was associated with these two streetcar suburbs.



National Register Historic Districts
(see Appendix G for Local District Maps)



Wilmington National Register Historic District

The Historic Preservation Commission

Wilmington City Hall/
Thalian Hall, c. 1885-88
102 South Third Street
John F. Trimble, architect, James F. Post, supervising architect.

Commercial Building
15 South Front Street.

U.S. Custom House, c. 1916-19
Alton F. Lennon Federal Building
North Water Street at Princess
James A. Wetmore, architect.

A three-story Neoclassical Revival building featuring Doric pilasters and Temple of Winds engaged columns.

Since June 1962, the Historic Preservation Commission, formerly known as the Board of Architectural Review, has been the local body established to aid in City preservation efforts. In March 1999, the body became known as the Historic Preservation Commission. The Commission was established pursuant to the General Statutes of North Carolina *"to safeguard the heritage of the city by preserving any district or landmark therein that embodies important elements of its culture, history, architectural history, or prehistory."* The Commission's purpose is to review new construction, demolition and relocation of buildings, and to review exterior changes to buildings and surrounding grounds. In this thirty-sixth year of design review in Wilmington, the Commission hopes that all property owners will join in acknowledging and celebrating the beauty and success of the Wilmington historic districts.

The nine members of the Commission are appointed by the City Council and serve without compensation. At least four members represent the Theatre (HD) or Residential (HD-R) Districts. Three members are residents or proprietors of businesses located in an area zoned Historic District Overlay (HD-O). Additionally one member represents the National Register District and one member represents the districts at large. A majority of the members are qualified by special interest in the fields of history, architecture, archaeology or related areas. All members are residents of the City of Wilmington. The Commission operates under *Rules of Procedure* which are available for public review. Design review decisions of the Commission are made in accordance with the *Design Guidelines* and the *Secretary of the Interior's Standards for Rehabilitation.* The Commission maintains a reference library of technical pamphlets from the National Park Service and other rehabilitation source material.

The City of Wilmington became a Certified Local Government (CLG) in 1986. The CLG program is a federal/state/local partnership that recognizes and supports cities across the nation that meet certain high standards in carrying out their local preservation programs. CLGs are recognized as having strong qualified commissions. In addition to their design review responsibilities, CLG commissions review nominations to the National Register of Historic Places. CLGs are eligible to apply for special federal grant funds available only to CLGs to benefit ongoing preservation activities such as architectural inventories and preservation planning projects.

The Commission is assisted in the design review process and its duties by the staff of the Development Management Division. The staff is also responsible for preparing all agenda items, official minutes, and Certificates of Appropriateness, and performs other administrative and design review duties as required by the Commission.

Design Review Process

The Historic Preservation Commission reviews all proposed changes to the exterior of structures, demolition of structures, new construction, signage, and changes to the surrounding grounds, including landscaping. This design review authority does not extend to routine maintenance and repair. For example, if the deteriorated portion of a porch is to be replaced with the same material in the same design and color, review by the Historic Preservation Commission is not required. If, however, the porch material, design and or color are proposed to be altered, the changes must be reviewed and approved by the Historic Preservation Commission in order to obtain a Certificate of Appropriateness (COA). A COA is necessary for all exterior changes to the building or other structures. The certificate is valid for six months. If work is not begun within the six month period, an extension of the original certificate may be obtained. Written requests for extensions must be made before the expiration of the COA, and should be directed to the Secretary to the Commission at the Development Center, 202 North Third Street, Wilmington, NC 28401.

Street Light at Chandler's Wharf
South Water Street.

The Commission meets on the second Thursday of each month at 5:30 pm in the Development Center on the 3rd Floor of the city office building located at 202 North Third Street. Special meetings may also be held upon call of the Chairman or the Vice-Chairman. The order of business for the Historic Preservation Commission meeting is as follows:

1. Introduction
2. Swearing in of applicants and witnesses
3. Introduction of each agenda item by the Chairman
4. Staff recommendation
5. Presentation by the Applicant *(15 minute limit)*
6. Presentation by adjacent property owners and other interested parties *(15 minute limit)*
7. Rebuttal by the Applicant, if desired *(5 minute limit)*
8. Rebuttal by the adjacent property owners, if desired *(5 minute limit)*
9. Approval of Minutes
10. Other Business

J.W. Brooks Building, c. 1920
10-18 South Water Street.

The presentation by the applicant is important because it allows the Commission to be fully informed about the project. The purpose of review by the Commission is to determine if the project meets the guidelines within its particular context. The Commission will grant or deny a COA based on findings of fact relative to the application of the guidelines. Approval may be subject to conditions necessary for the project to meet the guidelines. The review of the Commission is not to set forth specific design requirements or to offer design advice, but to determine whether or not the project is compatible with the special character of the district or landmark. However, the Historic Preservation Planner is available to assist the applicant in interpreting the guidelines and their applicability to the project prior to design review by the Commission as well as during project implementation.

The deadline for receipt of applications for each meeting is 30 calendar days before the meeting. This time limit permits the Commission's staff to prepare agenda information for each item, location maps, and supplementary information and its recommendations on the appropriateness of the project based on proposed findings of fact. Adjacent property owners are notified of the application and a legal advertisement is placed in the newspaper stating the time, date, location, and items of business for the meeting.

Certificate of Appropriateness

Application forms for a Certificate of Appropriateness (COA) can be obtained at the City of Wilmington Development Center, 3rd Floor, 202 North Third Street, Wilmington, NC 28401, (910) 254-0900, between 8:00 a.m. and 5:00 p.m., Monday through Friday. The application requires that the applicant include a tax map, photographs of existing conditions, and a detailed description of the proposed project. In addition, plot plans, elevations, samples of building materials and colors, and product information sheets may be required. A list of adjacent property owners and accompanying stamped, addressed envelopes must also be supplied.

Failure to obtain a COA in accordance with the city's ordinance and rules of procedure of the Historic Preservation Commission shall constitute a violation of the zoning ordinance.

Staff Review Meeting

A staff review meeting with the applicant and fee for any project totaling $18,000 or more in construction costs is required within 15 days of submission of the application for a COA.

Appeals

Appeals of decisions of the Historic Preservation Commission on applications for Certificates of Appropriateness are made to the City's Board of Adjustment. Appeals are filed with the Development Management Division and the deadline for an appeal is 10 calendar days from the Commission's decision. Subsequent appeals may be taken to the Superior Court of New Hanover County.

Extensive alterations to existing structure, 416 Nun Street.

Work Activities Requiring a Certificate of Appropriateness

Some frequent work activities requiring a COA are listed in the table below:

	Category	Examples
1.	Major Landscaping*	Removal of a regulated tree
2.	Fences and Walls	Fences less than 3' Fences in rear yards of corner properties Fences over 8' in height
3.	Garages, Carriage Houses, and Accessory Structures	Construction of new or alterations to existing
4.	Decks and Swimming Pools	
5.	Lighting	Addition of new or alterations to existing
6.	Roofs	Roofing replacement with other than "in kind" material; structural changes
7.	Windows and Doors	Installation of new windows and doors other than "in kind" replacement; alteration to existing
8.	Masonry	Painting of brickwork; addition of new masonry features such as chimneys, cornices, etc.
9.	Exterior Walls and Decorative Woodwork	New wood features other than "in kind" replacement
10.	Porches and Entrances	Screening, enclosing or otherwise altering rear and side porches
11.	Architectural Metals	Addition of new metal features or alteration to existing
12.	New Construction	Residential and commercial
13.	Additions	Residential and commercial
14.	Storefronts	Addition of new or alteration to existing
15.	Relocation of buildings or structures	
16.	Demolition	All primary buildings and contributing accessory structures

******See definition on page 102.*

Historic Preservation Commission review is not required for the routine repair and maintenance of any exterior building feature, or the replacement of "in kind" materials or features except for that of roofs. Review of roofs is required to ensure appropriate "in kind" materials are used.

Addition
Cassidey-Harper House,
1 Church Street.

New storefront,
7 North Front Street.

Pergola enhances a Craftsman cottage,
206 North 15th Street.

Administrative Bypass for Minor Work

Small scale sign
Temple Baptist Church, southeast corner 18th and Princess Streets

Handicapped access ramp to restaurant,
226 South Front Street.

Side yard patio in the Residential Historic District (HD-R).

The Historic Preservation Commission has an Administrative Bypass system which allows the Historic Preservation Planner to approve minor changes to properties within the historic districts. The following items may be approved by the Administrative Bypass procedure.

Item	Information Required
1. Storm Windows	Color and dimension
2. Storm Doors	Color and design
3. Fences *(except on corner lots)*	Plot plan, design, and material
4. Shutters or Blinds	Size, hardware, material and color
5. Handicapped Facilities	Plot plan, design, and materials
6. Paint Colors	Color samples and their placement
7. Garage Doors	Design, material, and color
8. Signs	Location, size, design, and materials
9. Roofing material	Samples or descriptions of "in-kind" material
10. Awnings	Location, material, size, and color
11. Utilitarian Garden Sheds	Plot plan showing location, size, design, and material
12. Minor Exterior Alterations	Location, dimensions, and materials
13. Rear Yard Decks	Plot plan, design, and materials
14. Brick Walkways, Paths, Driveways, and Patios	Plot plan, design and materials
15. Removal of asbestos siding	Narrative, description of work
16. Restoration of original features and/or materials based on photographic, physical or other historical evidence	Materials and historical evidence
17. Six month extension of COA's	Written reason for request prior to expiration

When using the Administrative Bypass process, the property owner makes an application for a Certificate of Appropriateness to the Historic Preservation Planner. The application is approved if found to be consistent with the Design Guidelines. The staff cannot deny applications. Therefore, any application that is not approved by the staff is submitted to the Commission.

Secretary of the Interior's Standards

In addition to its own design guidelines, the Commission has adopted the United States *Secretary of the Interior's Standards for Rehabilitation* for use in determining the appropriateness of proposed work in the historic districts. These national standards which are applied as principles for rehabilitation were first developed in 1976 by the United States Department of the Interior. The 1995 updated version follows:

1 A property will be used for its historic purposes or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment. (This standard only applies to the Theatre (HD) and Residential (HD-R) Historic Districts which are both *Separate Use Districts*.)

2 The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property shall be avoided.

3 Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4 Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5 Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6 Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.

7 Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8 Archaeological resources will be protected and preserved in place. If such resources must be disturbed, undertake mitigation measures.

MacRae Building, c.1878
25 North Front Street,

Otterbourg's Iron-Front Men's Wear Depot, an early clothing store converted to office space.

Addition to parish house, St. Paul's Evangelical Lutheran Church located on the southeast corner of North Sixth and Princess Streets.

9 New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10 New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Neighborhood Setting

Streetscape looking south,
west side of Dock Street

Landscaping

Low brick walls deliniate front property lines on many of the residential streets.

Flowers and low scale hedges enhance the cross walks at North Front and Market Streets in the Downtown Commercial Historic District (HDO).

Small shrubs, vines and perennials are traditional plantings in the front and side yards of the residential historic districts.

Wilmington's Residential and Theatre Historic Districts represent the evolution of a cultural landscape for over two-and-a-half centuries. Large oaks draped in Spanish moss provide shade to brick paved streets. The plazas retain some original street furniture and display lavish plantings of azalea, oleander and crepe myrtle. Low brick walls, and wood and iron fences mark the sidewalk boundaries of many front yards. Pierced brick fences add variety to the streetscape. On some streets the setbacks are minimal. In general, the lots are narrow with ample rear yards that are usually fenced. What survives today is a distinctly urban landscape which still retains the character of its eighteenth-and nineteenth-century past.

The Carolina Heights/Winoca Terrace District which developed at the beginning of the twentieth century presents a suburban landscape where larger lots and deep setbacks allow for well tended front lawns and gardens. Only rear yards are fenced. The shade trees planted almost a century ago have now matured and provide ample shelter on the broad streets.

In the Downtown Commercial District, the street plazas are more formally planted, alleys connect the major streets and the sidewalk trees are smaller. On Front Street, low plantings and benches enhance the intersections, the sidewalks are narrow, and the one-way traffic moves at a slower pace. Along the river in front of the Federal Court House, a boardwalk and adjoining park provide a place to stroll, jog or just reflect on the water.

Trees are an important natural feature in the historic districts. It is important that mature trees remain intact and undisturbed. In the event of severely diseased or dead trees, approval for the removal of a tree is always contingent upon the submittal of a report by an agent of the City of Wilmington's Development Services Department. If a historic building or landscaping feature is endangered by tree and shrubbery roots or growth, the Commission will assess the importance of that feature in determining the appropriateness of the tree's removal. The choice of types, as well as the size and location of trees, will be reviewed by an agent from the City of Wilmington's Development Services Department for appropriateness to the local climate and soils, and for historical correctness to the Wilmington area.

A Certificate of Appropriateness is required for swimming pools which are appropriate only in rear yards and shall be in compliance with the requirements of the building code and zoning ordinance. On corner lots, pools are limited to the portion of the rear yard farthest from the street. Security fencing is to comply with the state building code, the city zoning ordinance and these *Design Guidelines.*

Landscaping: Guidelines

1 Retain and maintain landscaping that contributes to the character-defining elements of the historic districts, including large trees, hedges, foundation plantings, grassy lawns, ground cover, trellises, patios, terraces, fountains, and gardens.

2 Themes in landscape design should be consistent with the character of the historic districts. For example, oriental gardens or a southwestern desert landscape are not recommended.

3 It is not recommended to plant a tree close to a wall or structure. If the construction of a new wall close to a mature tree is being considered, the root span should be checked by an agent from the City of Wilmington's Development Management Division. To prevent root damage a masonry arch or reinforced concrete lintel supporting the wall may be introduced between the regular footings.

4 When planting new construction or an addition, incorporate existing trees and other significant landscape features. Establish a tree protection zone around mature trees. The zone is determined by the outmost drip line of the tree - 1 foot per inch of tree (minimum 10').

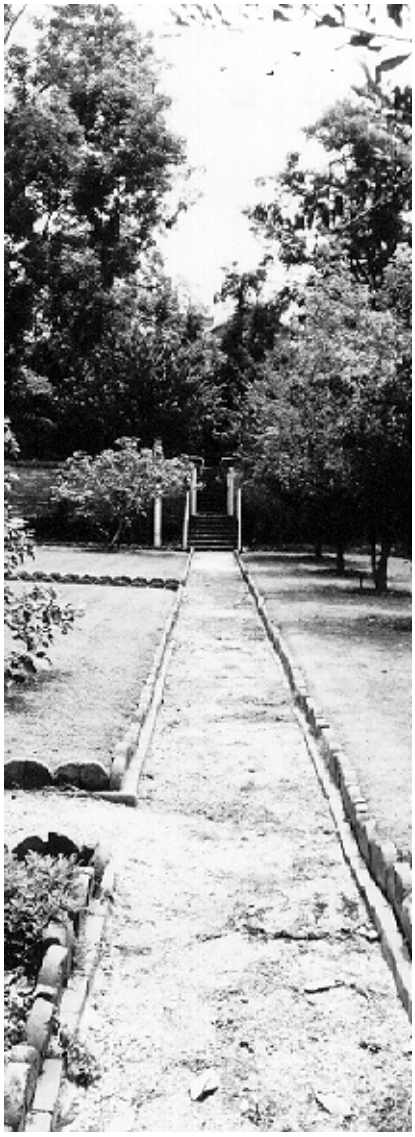
5 It is not appropriate to introduce contemporary edging or paving materials; gazebos and playground equipment are not appropriate in front or side yards.

6 It is not appropriate to alter the visible topography of a site substantially through grading, filling, or excavating.

7 It is not appropriate to use heavy equipment on sites where doing so may disturb trees or archaeological resources.

8 The installation of one to five trees may be approved through Administrative Bypass if the choice of trees is consistent with the list of suggested plantings included in this document beginning on page 111.

9 Satellite dish antennas are not appropriate within the historic districts unless they are located at the rear of the site, are properly screened, and painted a neutral color. Rooftop installations on commercial buildings are permitted although an enclosure is not recommended unless it renders the antennas less obtrusive.



Vista in a colonial garden
Burgwin-Wright House, c. 1770, 224 Market Street.

Public Right of Way

Paving bricks,
Intersection of Ann and South Front Street were supplied by the Southern Clay Manufacturing Company of Alabama.

Fountain and horse watering trough, c. 1880,
center plaza of South Third Street between Orange and Ann Streets, J.C. Mott Iron Works.

The character of Wilmington's historic districts depends not just on its buildings, but on its brick streets and historic markers, sidewalks and granite curbs, broad plazas, street furniture, fountains, and street trees. Paving, ground cover, streetlights, and benches are other features that contribute to the public right of way, as well as necessary transportation and communication items such as traffic signs, transit stops and utility lines. Routine maintenance and attention to the streetscape are required if the visual character and ambiance of the area are to be retained. Although shells, Belgium block, limestone rock or marl, cobblestones, flagging stones, crushed stones, asphalt block, and bricks were used to pave Wilmington's streets as early as 1880, by the turn of the century, brick became the dominant paving material because of its durability and low maintenance. To retain the visual character and ambiance of the area, routine maintenance and attention to the landscape is required.

Characteristics of the public right of way vary from district to district and often within the districts themselves. In the Theatre District, the streets slope up from the river and include busy thoroughfares with broad sidewalks and small-scale plantings. In contrast, the boulevards of the Residential Historic District have their richly planted central plazas and canopies of trees. The streets in the Carolina Heights/Winoca Terrace Historic District retain their early twentieth-century character. The broad front lawns and lack of fencing on some streets is reminiscent of a garden suburb, while on other streets the houses are closer to the sidewalks with densely planted front yards, broader sidewalks, and canopies of trees. In the Downtown Commercial Historic District, the street plazas are more formally planted, alleys connect the major streets, and the sidewalk trees are smaller.

Note:
Repair of brick streets with a pre-approved procedure and brick agreed upon by the Public Facilities and Services Division and the Historic Preservation Commission does not require review and comment. However, if a brick or procedure other than that which is pre-approved is proposed, the Historic Preservation Commission shall review and comment on the proposed brick or procedure within 60 days of the submittal of the plan to the city.

Public Right of way: Guidelines

1 Preserve and maintain the patterns, features, materials, and size of streets, sidewalks, and street plantings that contribute to the character of the historic districts.

2 If repair or construction work in the public right of way is necessary, protect and retain historic streetscape features such as brick streets, street furniture, fountains, granite curbing, and street plantings. Repair or replace sidewalks, curbs, and paving where needed to match adjacent materials.

3 Select new street furniture to be compatible in design, material, and scale with the character of the historic district.

4 Introduce new plantings in the public right of way that are compatible with the character of the historic districts.

5 Additional utility poles, transformers, cables, and wires in the public right of way and alleys should be kept to a minimum. Consider introducing new utility lines underground to reduce their impact.

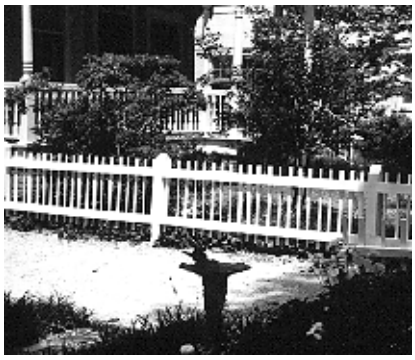
6 Select street lighting for the public right of way to be compatible in design, materials and scale with the character of the historic district.

7 It is not appropriate to introduce new paving materials, lighting, streetscape features and furniture in the historic districts in an attempt to create a false historical appearance.

8 If additional bricks are needed for street repair, they should match the original in size, dimension and color.

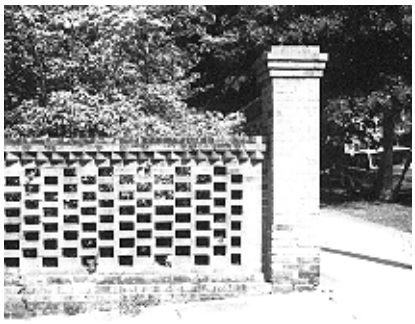
Typical sidewalk planting
Residential Historic District (HD-R).

Fences and Walls



A front yard picket fence in the Residential Historic District (HD-R).

Fences and garden walls have been traditionally used in Wilmington to delineate property lines and mark boundaries between public and private property right of ways. Fences of wood, brick, masonry, wrought and cast iron are found within the Residential and Theatre Historic Districts. Variations of the *picket fence* are common in both front and rear yards although low brick walls, and cast and wrought iron fences are more traditional for front yard fences. *Pierced brick walls* are frequently used to achieve privacy on corner lots or above retaining walls. Wilmington's unique wrought and cast iron fences reflect the successful industry that prospered here during the late nineteenth century. Tapered wrought iron railings were common before the Civil War and contrast sharply with the more elaborate later designs.



Pierced brick walls are common to most of the historic districts. They are sometimes used to achieve privacy on corner lots or above retaining walls.

Suggested Repair and Maintenance

- Inspect fences and walls regularly for signs of deterioration or moisture damage.
- Keep all joinery adequately sealed to avoid moisture damage.
- Maintain paint on all elements that were traditionally painted.
- Follow the guidelines for maintenance of masonry, wood, or architectural metals where applicable.
- Remove any vegetation that is uprooting posts or causing other structural damage.
- Maintain hedges by trimming and eliminate harmful vegetation.

Cast Iron Fence
311 South Front Street

Many of Wilmington's finest cast iron fences were designed by the firm of Hart and Bailey. This cast iron fence is reminiscent of their work.

Fences and Walls: Guidelines

1 Retain and preserve original and or historically appropriate fences, and all architectural features that are character defining elements of original fences and walls, including gates, decorative pickets, and rails that contribute to the character of the districts.

2 If replacement of a fence or wall element is necessary, repair rather than replace the deteriorated element. If repair is not feasible, match the original in size, scale, proportion, material, texture, and detail.

3 If replacement of the entire fence is necessary, and original material is unavailable, match the historic material in composition, size, shape, color, pattern, and texture. If part of the fence is severely deteriorated, replace that part only.

4 Generally construct new fences or walls to follow property lines, unless they will negatively impact the neighbor's property by obscuring a view or preventing repair and maintenance of the property. Fences and walls should be installed a *minimum* of three feet from an adjacent structure, in order to provide space for adequate maintenance.

5 It is not appropriate for new fences to exceed a maximum height of four feet in front yards or six feet in rear yards. The height of fences should be measured from the ground level or the top of an existing wall (as in the case of iron fences and retaining walls). For rear side yard fences, it is not appropriate for the six foot maximum height to extend beyond the rear corner of the house.

6 It is not appropriate to install closely spaced picket fences in front yards.

7 It is not appropriate to change the historical appearance of a fence by adding new elements.

8 Vinyl and chain link fencing is out of character with and not appropriate in the historic districts.

9 Backyard fences over 6' in height may be appropriate in some situations. Variables for consideration include; (1) the elevation of the site and structure relative to the adjacent properties and public streets, and (2) screening of non-residential uses.

10 The installation of all fences and walls in the rear yards of corner lots shall be reviewed by the Commission to ensure that the fence or wall will not negatively impact the historic character of neighboring structures.

A typical wrought-iron fence found in the Theatre (HD) and Residential (HD-R) Historic Districts.

Decorative gate and privacy fence, 608 Dock Street.

Walkways, Driveways, and Off-Street Parking

Brick, herringbone design walkway, 400 South Front Street Residential Historic District (HD-R).

Original brick driveway 305 South Front Street, Theatre (HD) and Residential Historic District (HD-R).

Brick walkways laid in a variety of patterns are part of Wilmington's Residential and Theatre Districts' traditional streetscape and complement the brick paving on the nearby streets. In most instances they lead directly from the entrance to the sidewalk or run parallel with the house leading to the driveway. Depending on the topography, the walkways often incorporate steps and sometimes a decorative gate if the front yard is fenced. Brick paths in herringbone and basket weave designs enhance the gardens and contribute to the character of the neighborhood.

Driveways in the residential areas of the historic districts tend to be narrow based on the width of early cars and sometimes lead to a rear parking area, garage or carriage house. When the houses are closely spaced there is an absence of driveways. In the Carolina Heights/Winoca Terrace District, rear alleys often provide access to garages and parking space. Driveways rarely exist in this area, but a covered parking space is occasionally found next to the main building.

In the past, driveways were finished with compacted earth, gravel and oyster shells. Today, most of the driveways in the residential areas of the historic district have a brick or gravel finish. Paving bricks are typically thicker than sidewalk bricks and usually have the appearance of being glazed on both sides of the brick.

Walkways, Driveways, and Off-Street Parking: Guidelines

1 Retain and preserve the patterns, features and materials of existing walkways, driveways, and off-street parking areas that contribute to the character of the historic district.

2 Replace only the deteriorated section of existing walkways and driveways and match to the original in material, design, color and texture.

3 Use paving bricks manufactured for heavy weathering for the installation of new brick walkways and driveways.

4 Design new walkways and driveways to be compatible in location with the dimensions, materials and color of existing paths and driveways.

5 Locate new walkways, driveways, and off-street parking areas so that the topography of the building site and significant site features, including mature trees, are retained.

6 Off-street parking should only be considered if the parking area can be unobtrusively located in the rear or side yard, or can be visually screened from the street with appropriate fencing or landscaping. It must comply with the requirements of the zoning ordinance.

7 Protect large trees and other significant site features from immediate damage during construction activities.

8 Parking areas placed directly in front of residential structures are inappropriate.

9 It is inappropriate to use precast paving slabs for paths or walkways in the residential areas of the historic districts.

10 When lighting walkways, driveways, and off-street parking areas, follow the guidelines for lighting.

Brick walkway
312 South Sixth Street

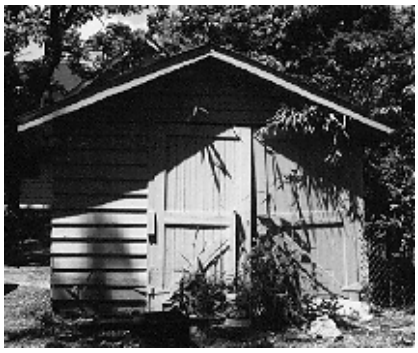
Note:
It may be necessary to obtain a driveway permit or encroachment agreement before the construction of a walkway, path or driveway if the improvement is located on or adjacent to a public right of way. Contact the City Engineering Division prior to the commencement of work.

Garages, Carriage Houses and Accessory Structures

A typical early garage,
209 Nun Street
Residential Historic District (HD-R).

Although Wilmington still has a few early carriage houses, the garages generally found in the Residential and Theatre Districts date from 1920 when automobile ownership became common and a new building type was needed. Carriage houses tend to reflect the character of the main house while the early garages were simple framed structures with gable roofs, a window on each side, and hinged, glazed paneled doors. They were usually sited in the side or rear yards, and accessed by a linear driveway from the street.

In the Carolina Heights/Winoca Terrace District which developed after the turn of the century, the material and design of garages were more influenced by the eclectic revival architecture of the neighborhood and include a variety of door types and wall finishes. Breezeways connecting the garage to the main structure are sometimes found in this area as well as pergolas for the Spanish Eclectic, Colonial Revival and Bungalow styles. Since the garages often reflect the house styles, they are sometimes in a more prominent position and are visible from the street. Those sited in rear yards are often accessed by alleys at the back of the property.



Unused garage off alley
1706 Chestnut Street
Carolina Heights/Winoca Terrace (HDO)
Historic District.

Because many historic district houses lack garages, small storage sheds are prevalent and are often sited in rear yards and not visible from the street. Early sheds were simple wood framed structures with corrugated tin roofs and sometimes a single window. Larger sheds tend to reflect the scale and character of the adjoining house and in some cases are elaborately detailed.

Garages, Carriage Houses and Accessory Structures: Guidelines

1 Retain and preserve garages, carriage houses and accessory structures and their character defining materials, features and details that contribute to the character of the building site and surrounding historic district.

2 If replacement of a deteriorated feature or detail of a historic garage or accessory structure is needed, replace only the deteriorated portion rather than the entire feature. Match the original feature or detail in scale, design, dimension, texture, color and material. Consider compatible substitute materials only if using the original material is not feasible.

3 If a historic garage or accessory building deteriorates beyond repair, replace it with a new structure compatible in scale, design, height, texture, color and material with the principal building and other garages and accessory structures in the district.

4 The style of a new garage or accessory structure may reflect the character of the main building or have a historically compatible, utilitarian appearance.

5 It is not appropriate to build a new garage or accessory structure if doing so will detract from the character of the principal building, or will require removal of an important building or site feature, such as a mature tree.

Small shed for gardening tools, 105 South Seventh Street

Decks and Swimming Pools

A contemporary yet compatible rear deck enhances a late nineteenth century house,708 Market Street, Residential Historic District (HD-R).

Decks are a modern adaptation to historic buildings and function as outdoor living spaces in the same manner as the traditional porch.

Although the traditional porch is still favored in Wilmington for outdoor enjoyment, decks have been added successfully to buildings in the Residential and Theatre Districts. For the most part these decks are sited in the rear and are not visible from the street. Lattice is often used to conceal the structural framing. In the Carolina Heights/Winoca Terrace District developed after the turn of the century, decks are more visible because of larger lots and lack of fences.

Decks should be considered in relation to the site, their impact on adjacent properties, and the neighborhood. Decks proposed for corner lots will be reviewed by the Commission to ensure their compatibility with structures in the surrounding district.

A two-story deck,
405 South Third Street

Decks and Swimming Pools: Guidelines

1 Design and locate decks in a manner that the historic features of the building are not damaged or obscured. They should allow for future removal without damage to the historic building.

2 Design decks to be contemporary yet compatible with the related building.

3 Locate decks in the rear or on the least conspicuous side of the building and screen with shrubs or fencing.

4 Relate decks to buildings using traditional materials such as wooden lattice or brick skirting to screen their structural frames.

5 Construct decks of pressure treated lumber or hard insect-resisting woods such as cedar and cypress; use galvanized nails to avoid rust stains.

6 Design and construct railings, balustrades and steps to reflect the scale, proportion and materials of the building.

7 It is not recommended to construct decks in locations that could involve the destruction of building features or site elements such as porches or mature trees. Roof decks are not recommended.

8 Swimming pools are appropriate only in rear yards and shall be in compliance with the requirements of the building code and zoning ordinance. On corner lots, pools are limited to the portion of the rear yard farthest from the street. The security fencing shall be in compliance with the state building code, the city zoning ordinance and the *Design Guidelines.*

A deck with stairs, 608 Dock Street.

Residential Signs

This hanging sign complements the porch of a lawyer's office, 515 Princess Street.

Signs are an important visual element in the historic districts. Appropriate signs can enhance the character of the residential buildings in the area. In Wilmington the street signs in the residential areas of the historic districts are compatible with their scale and ambiance. On almost every street, historic markers describe people and events that contributed to the city's past. House plaques with date and history of ownership are common and unobtrusively placed near the entrance. For residential buildings put to commercial use, free-standing signs are recommended.

In keeping with the *Design Guidelines*, graphic simplicity and compatibility with the existing architecture are the basic principles of designing effective and attractive signs.

Historic house plaques are common within all residential districts.

A free-standing sign, 615 Princess Street.

Residential Signs: Guidelines

1 Preserve and maintain existing signs that contribute to the character of the historic district.

2 For new signs, wood and metal are the preferred materials. Plastic signs may be appropriate if they are of sturdy, high quality material that does not shine or glare.

3 Limit the number of colors on signs and relate them to the adjacent structures.

4 Relate the shape of the sign to the building's architectural style or include elements of the style.

5 Combine readability and visibility in lettering and relate it to the style of the building. Take up no more than 40% of the sign area and contrast the lettering with the background. It is recommended to use dark letters on a light background or light letters on a dark background.

6 Design identification signs for residential buildings to be under four square feet in area. Flush mount historic plaques close to the entrance.

7 Free-standing or flush mounted signs are recommended for residences put to commercial use. Do not obscure the building or break up the facade or yard pattern. Care should be given to the size and the style of the mounting.

8 Light signs in a manner compatible with the historic character of the district.

9 It is not appropriate to install neon signs on buildings in the residential areas of the historic districts.

Note:
Guidelines are subject to the provisions in the *Wilmington Sign Ordinance.*

An appropriate sign for the Zebulon Latimer House/Headquarters of Lower Cape Fear Historical Society on 126 South Third Street.

A typical street marker,
South Third street between Orange and Dock Streets.

Lighting

This light fixture along the river front is compatible with the traditional character of nearby public buildings.

Low level lighting at the entrance to St. John's Art Museum on Orange Street.

Early photographs show street lights in both the residential and commercial districts. Depending on their location, fixtures varied from large globes with decorative finials mounted on cast iron poles to smaller bracketed globes on simple utilitarian poles. New fixtures of traditional design have replaced the early street lights on main thoroughfares and in the Downtown Commercial Historic District.

In the residential historic districts, original porch lights should be retained. If new fixtures are needed they should match the scale and style of the house. It is not recommended to select a fixture in a contrasting style. Simple contemporary fixtures, unobtrusively located, may provide more illumination if needed.

Additional light may be needed on a particular site for safety and security reasons. Used effectively, exterior lighting can enhance the building's historic character. Consideration should be given to the amount and location of supplemental lighting and to its impact on adjacent properties. Install reasonably spaced low level lighting to achieve adequate lighting of drive-ways.

Lighting: Guidelines

1 Retain and preserve exterior lighting fixtures that contribute to the historic character of a building, site, or streetscape.

2 If a historic exterior lighting fixture is missing or deteriorated, replace it with a fixture that is similar in appearance, material, and scale to the original, or with a fixture that is compatible in scale, material, color, finish and character with the building.

3 Design new site and street lighting to be compatible with human scale and the character of the district. Consider the location, scale, material, color, finish and brightness of a proposed fixture in determining its compatibility.

4 To provide for safety and security in the residential areas of the historic districts, the use of low level lighting is recommended.

5 Carefully locate low-level or directional site lighting to prevent illumination on adjacent properties.

6 Indiscriminate area lighting in the residential areas of the historic districts is not appropriate.

7 It is not appropriate to use floodlights to illuminate the facades of houses in the residential areas of the historic districts.

8 It is not appropriate to introduce period lighting fixtures that predate the structures in the historic district in an attempt to create a false historical appearance.

A street light at Chandler's Wharf in the Downtown Commercial Historic District (HDO).

Archaeology

Excavation site at the Bellamy Mansion, corner of Market and North Fifth Street.

Slave quarters at the Bellamy Mansion (right door to privy).

Archaeological resources are physical evidence of human activity buried below the ground that tells us about our prehistoric and historic past. A site may contain glass bottles, metal cans and utensils or broken pottery and stone implements. It can also contain the walls of a house, the remains of a house or a shipwreck. Archaeological sites exist in densely built urban areas, below roads, parking lots and plowed fields in rural areas. The love of the past and the desire to preserve it forms a natural bond between historic preservation and archeology. Information derived from archaeological sites provides a better understanding of historic buildings.

Verrazzano explored the Cape Fear area in 1524 and was followed by other explorers before the end of the sixteenth century. Wilmington was established in 1739-40. Because of its early settlement, its location on the Cape Fear River and importance as North Carolina's largest port city, the possibility of archaeological sites within the Downtown Commercial Historic District along the waterfront is high.

Archaeological resources are fragile and irreplaceable and should be protected. A site can simply be left alone and preserved for future study. It can be excavated and documented or be incorporated within the landscaped area of a development project. Any earth moving activities involving demolition, excavation or fill grading, landscaping and drilling can adversely affect archaeological resources.

As part of a pre-application review for new commercial and residential construction (where the total floor area exceeds 3,000 square feet), property owners are encouraged to submit a preliminary archaeological assessment of the site by a professional archaeologist. If the site plan area has no substantial archaeological significance or the proposed construction has no impact on known or unknown resources, there will be no further review. If the site plan area has potential significance, the applicant is encouraged to submit an archaeological evaluation report and a resource management plan as part of his application for a Certificate of Appropriateness. The North Carolina Office of Archaeology can provide a brief report on the importance of the site and give technical advice to property owners.

Archaeology: Guidelines

1 Owners are encouraged to retain and preserve archaeological sites that are important to the history of Wilmington.

2 Minimize disturbance of the terrain in the historic district to reduce the possibility of destroying unknown archaeological materials and habitation levels.

3 Protect known archaeological materials, in place, whenever possible.

4 Undertake necessary investigations using professional archaeologists and contemporary methods when it is not possible to preserve archaeological materials in place.

5 It is not appropriate to introduce heavy machinery or equipment on sites where their presence might disturb archaeological materials.

Riverfront in the Downtown Commercial Historic District (HDO)

Note:
These guidelines apply within any designated archaeological districts.

Building Changes

Bellamy Mansion, c. 1850
503 Market Street
Rufus Bunnell, architect
James F. Post, supervising architect

Roofs

A standing seam roof complements this late nineteenth century house, 708 Market Street, Residentail Historic District (HD-R).

Clay tile roofs are found on many Revival and Electic-style houses, 221 North 4th Street.

FLASHING AT ROOF PARAPET

The variety of Wilmington's roofs reflects the diversity of its architecture. Every type of roof from the simple gable to the complex mansard including hipped, gambrel and flat roofs are found within the historic districts. Hipped roofs are the most common because of their adaptability to the popular Italianate style. Complex roofs including turrets, intersecting planes and a variety of gables associated with the late nineteenth-century Queen Anne style also occur within the historic districts. Most of the vernacular cottages have street or side facing gable roofs. The pitch of the roof and size of the overhang are influenced by the building style. Chimneys, dormers, turrets, cresting, cupolas, belvederes, finials, and other roof features reflect the style and character of the building.

Wood shingles were used in Wilmington for domestic buildings until advances in technology made possible a variety of other roofing materials such as standing seam metal, polychrome slate, and clay tiles. Standing seam metal became the accepted roofing material in Wilmington about 1870 and provided a consistency to the streetscape. Although slate, clay tile, and asbestos shingle roofs can be found within the residential areas of the historic districts, they are more common on the Revival and Eclectic-style houses of the Carolina Heights/Winoca Terrace District.

Suggested Repair and Maintenance

Frequent inspection and prompt repair are important for the preservation of historic roofs. Paint metal roofs to avoid corrosion. Incompatible flashing materials and fasteners can cause galvanic corrosion and should be avoided as should coating the roof with tar or aluminum paint. Well maintained metal roofs have a life expectancy of at least 100 years. The nails and flashing used to attach slate and clay tile roofs can fail but this is repairable. New hangers can be installed to hold up individual slates or tiles. Asphalt and fiberglass shingles are commonly used for newer buildings.

The entire roofing system which includes gutters, fascias, downspouts, flashing and coping requires frequent inspection and prompt repair. Clean gutters and downspouts on a regular basis to remove leaves and other debris. Built-in gutters, which contribute to the character of many older residences, are important to retain and should be frequently inspected to prevent water seepage into the walls of the building and possible damage to the cornice. If another roof is installed above the built-in gutter, the procedure should be reversible, allowing for repair of the gutter at a later date. Roof and soffit vents should be inspected from time to time to ensure they are unblocked. Flashing around chimneys and valley flashing must be maintained and replaced as necessary. The use of copper, galvanized metal, or rolled aluminum with a baked enamel finish is preferred to the modern roofing practice of weaving asphalt shingles to create valley flashing.

Roofs: Guidelines

1 Retain and preserve original roof and roofing materials that contribute to the historic character of the building.

2 Retain roof features such as dormers, chimneys, turrets, cupolas, cresting, finials, and decorative roof patterns and colors (typically associated with slate and metal shingles).

3 Consider the use of flexible coating systems as a maintenance product for existing metal roofs.

4 If part of a roof feature needs replacement, remove the deteriorated part and replace with material to match the original feature in design, pattern, color and scale. Replacement gutters and downspouts (except copper) should be painted or have a baked enamel finish appropriate to the color of the house.

5 When a roof is too deteriorated to repair, replace it **with material to match** the original roofing material. Other substitute material may be considered if the roof is not visible from the public right of way. To replace slate, use an accepted form of synthetic slate. Replicate slate pattern and color when a new roof is installed.

6 It is not appropriate to eliminate built-in gutters, but they may be roofed over if the procedure is reversible, and if run-off can be provided.

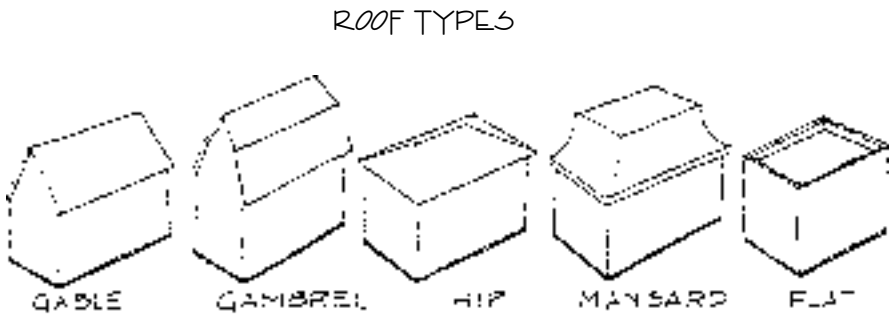
7 It is not appropriate to introduce new roof features such as dormers, vents, and skylights if they are out of character with the design of the roof and are visible from the public right of way.*

8 Artificial materials are not appropriate for soffits and fascia boards.

9 It is not appropriate to patch metal roofs with tar.

*** NOTE:**
Public right of way includes all public areas surrounding the property.

Slate Roof
St. Paul's Episcopal Church, Market Street at North Sixteenth Street. Carolina Heights/Winoca Terrace Historic District (HDO).

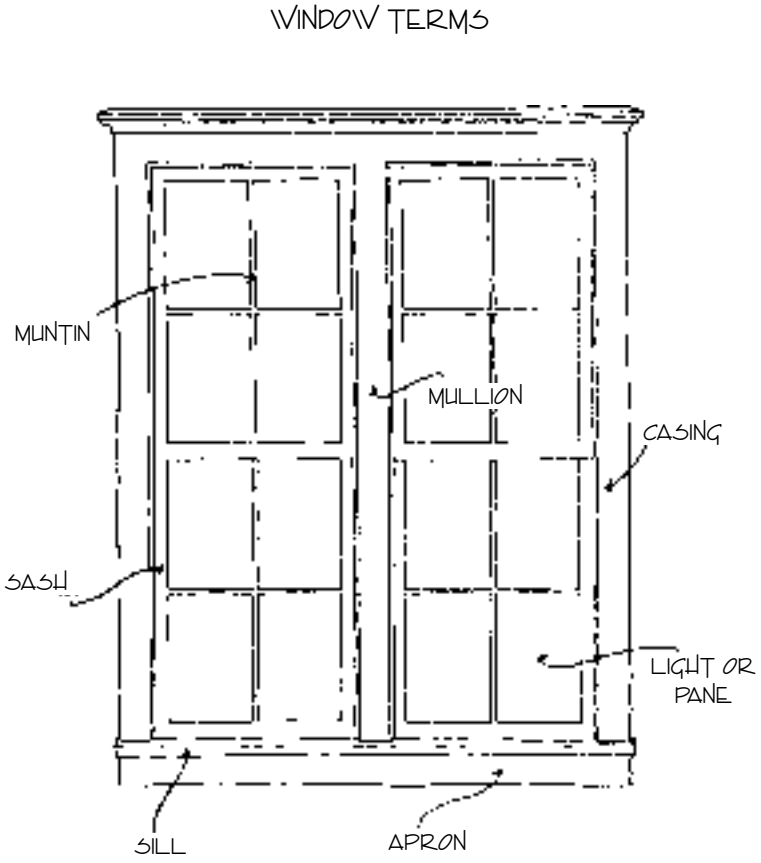


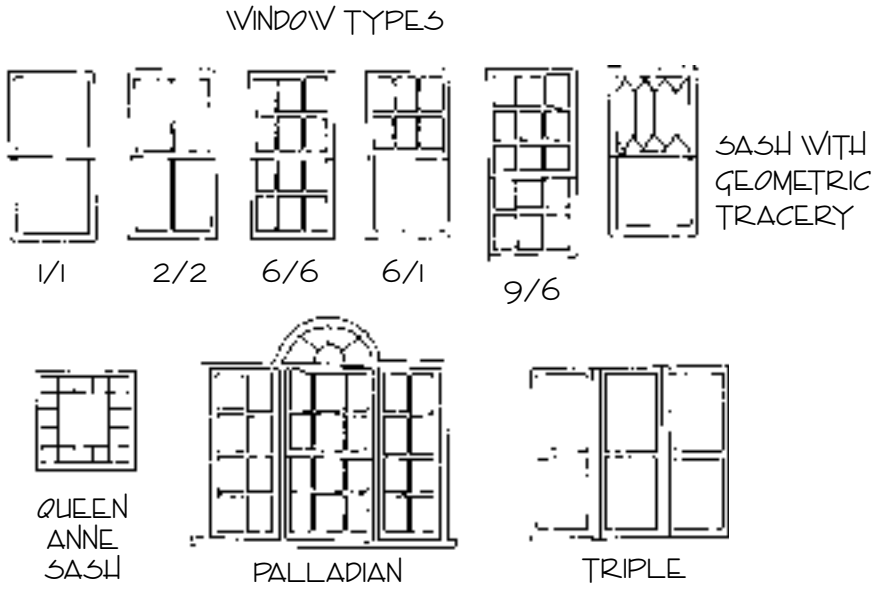
Windows and Doors

Italianate style window with bracketed hood,
Wilmington City Hall/Thalian Hall, 102 North Third Street.

Windows reflect the architectural styles and the age of a building. They also indicate changes in technology. Most of the windows in the historic districts are double hung although casement types, sometimes with metal frames, are a feature of the Revival architecture in the Carolina Heights/Winoca Terrace District. Early windows were made by hand with smaller panes and thicker glass. By the end of the nineteenth century, windows were mass produced and technological advances allowed for the production of larger panes. Leaded stained glass and other forms of ornamental glass became popular. Original windows are among the most character defining elements of a building.

The historic districts have a broadly diverse selection of exterior doors which tend to reflect the style of the building. Greek Revival doors, whether paired or single, are frequently divided into two or more panels with side lights and overhead transoms, whereas Italianate doors are often set within arched openings with elaborate enframements and sometimes incorporate large glass panels. Some Colonial Revival houses have paneled doors which reflect the house style while many of the more modest Classical Revival houses have top panels of beveled glass. Craftsman houses tend to have single doors with fixed multi-paned top panels. Original doors, like windows, are important features and valuable resources.





Suggested Repair and Maintenance

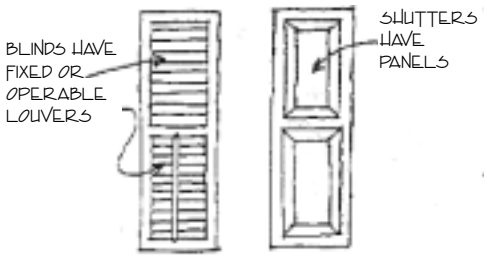
Windows and doors deteriorate over time because of their constant use and exposure to rain and moisture. Peeling paint, the absence of glazing putty, and damp conditions will accelerate rot and energy loss. It is more acceptable to repair a window sash than to replace the entire window. Wood decay can be chemically retarded and the spaces in damaged wood filled with epoxy consolidants. Deteriorated sections can be replaced. Inspect windows and doors on a frequent basis to prevent deterioration:

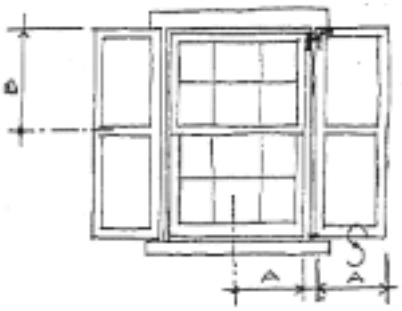
- Maintain caulking and glazing putty around the window glass to prevent air or water infiltration.
- Weatherstrip windows and doors to prevent moisture and air filtration.
- Check sills and thresholds to ensure that water does not collect.
- Maintain a sound paint coat on all wooden windows and doors.

Exterior shutters and blinds appear on many houses within the historic districts. They are both decorative and functional, proportionate to the window openings and constructed of wood.

Awnings were historically used on residences within the historic districts. They appear on late nineteenth and early twentieth century Revival-style buildings. The most common materials used for awnings include canvas, vinyl-coated canvas and acrylic.

BLINDS AND SHUTTERS

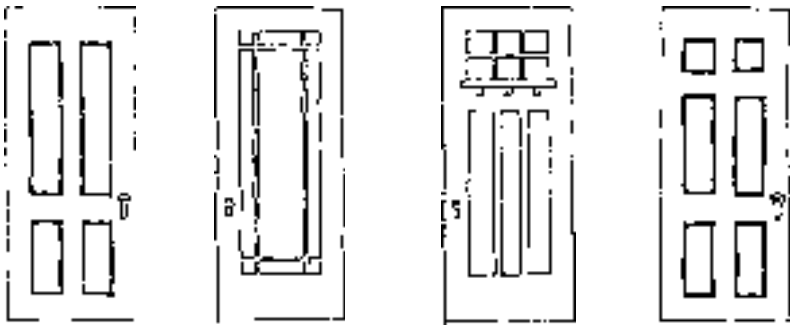




"A" SHUTTER OR BLIND WIDTH SHOULD COVER 1/2 OF WINDOW OPENING IF CLOSED.

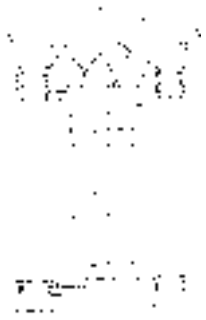
"B" IF BLINDS ARE USED, LOUVER AREA SHOULD BE EQUAL TO SASH HEIGHT. HORIZONTAL RAILS SHOULD OCCUR AT LINE OF SASH MEETING RAILS OF WINDOW.

DOOR TYPES



FOUR PANEL | BUNGALOW OR CRAFTSMAN | CRAFTSMAN | SIX PANEL

GREEK REVIVAL



GEORGIAN REVIVAL

ITALIANATE

Windows and Doors: Guidelines

1 Retain and preserve original windows and doors, including sashes, frames, glass, lintels, sills, stools, trim, shutters and hardware.

2 Repair, rather than replace, original windows and doors.

3 If part of a window or door needs replacement, replace only the deteriorated part matching the original in size, scale, proportion, material, and detail.

4 If a window or door has deteriorated beyond repair, the replacement should match the original in size, scale, proportion, material, and detail.

5 Vinyl windows are not historically appropriate in the historic districts.

6 It is not appropriate to use snap-in muntins. New windows should have true divided lights.

7 Retain and preserve original and or historically appropriate (wood) framed screen doors. If replacements are needed, match the original in dimension and design, stain and leave to weather naturally or paint to be compatible with the building's trim.

8 If exterior storm windows or doors are needed, select those that are painted or have a baked-enamel finish compatible with the color of the building's trim. Frames with anodized or aluminum finishes are not recommended. Install storms so that existing windows and frames are not damaged or obscured. To ensure visibility of details, street facing storm doors should have a single glass panel.

9 Relate replacement shutters or blinds to the dimension of the window opening and equip with historically accurate hardware (hinges and holdbacks) and nail to the wall. (See sketch on page 43)

10 It is appropriate to install awnings in porch, door or window openings. They are generally mounted within the window, directly on the frame. For masonry structures, attachments for awnings should be made in the mortar joint and not in the brick itself.

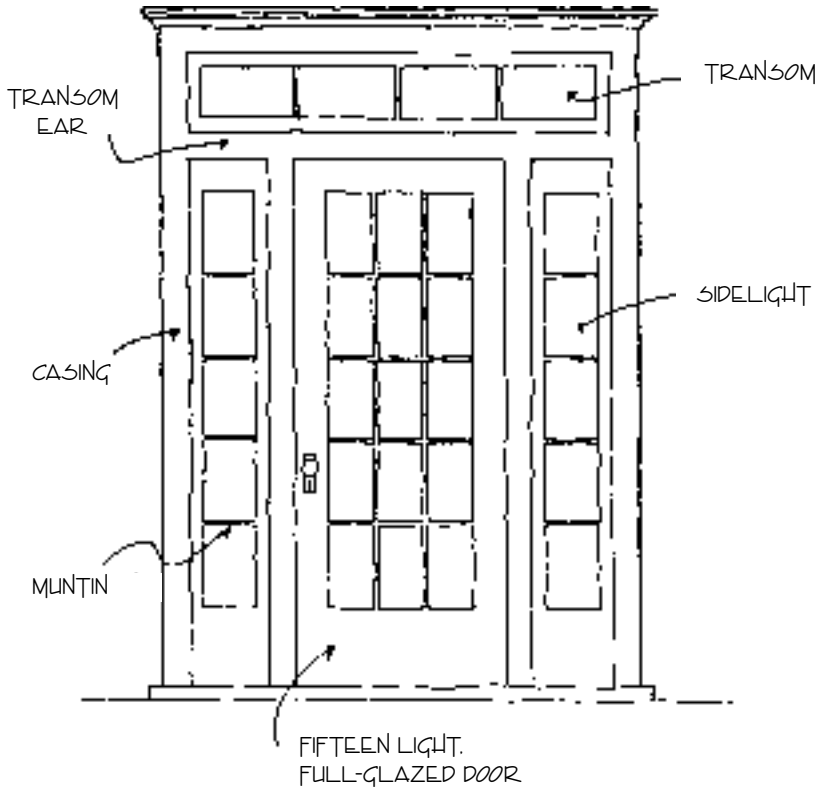
11 It is not appropriate to install aluminum awnings within the historic districts.

12 It is not appropriate to replace original clear glass with colored or stained glass unless it reflects the style of the building.

13 It is not appropriate to install entrance doors that create a false historic appearance.

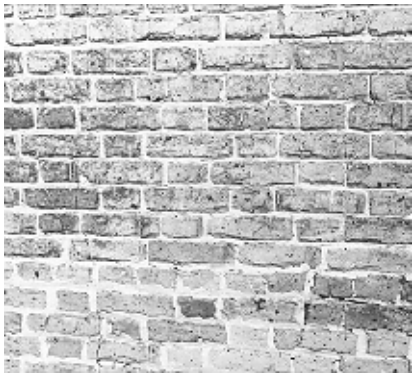
Rounded glass panels enhance a double entrance door, 322 South Fifth Avenue Residential Historic District (HD-R).

DOOR TERMS



Masonry/Stone

A steep retaining wall on Orange Street, near Chandler's Wharf in the Residential Historic District (HD-R).



Early brickwork in the Downtown Commercial Historic District (HDO).

In early Wilmington, where fire was a constant threat, brick was used for warehouses and commercial buildings beginning in the late eighteenth century. Brick was also used for street paving, for building structural and decorative walls, and for underpinnings, pathways and driveways within the historic districts. Stone ballast from overseas supplied the foundations for early houses. Beginning in the late nineteenth century, many of the commercial buildings had a stucco finish often with terra cotta details. Sandstone appears as trim and as applied ornament. Granite curbing is common throughout all the historic districts.

Suggested Repair and Maintenance

Ensure that water does not collect at the base of a masonry foundation or chimney. Surfaces should be inspected regularly for dirt build-up, moisture damage, deteriorated mortar joints and cracking. Cleaning is not recommended to reduce the effects of weathering but is acceptable to reduce accumulative deposits of "dirt." Heavily soiled masonry should be cleaned with low pressure water washing (500 pounds per sq. inch) and soft natural brushes. Care should be taken when cleaning sandstone or soft brick. If detergent is necessary check composition before use. Chemical cleaners are acceptable provided a spot test demonstrates the masonry material will not be adversely affected. Sandblasting should not be employed to clean masonry. It can heavily damage the hard fired exterior surface of bricks and the calcified mortar joints.

Mortar joints that deteriorate over time can allow the penetration of moisture to the interior of the structure. Repointing is necessary to correct the problem. All loose and deteriorated mortar needs to be raked out of the joint by hand and new mortar inserted. Old mortar should generally be removed to a minimum depth of one and one half times the width of the joint to ensure an adequate bond. Care must be taken to choose a mortar mix that matches the original in terms of composition, color, texture, strength, tooling width and appearance. Repointing with a mortar composed of a high Portland Cement mix is not recommended as this will often create a mortar that is stronger than the existing mortar and may cause the brick to spall. Repoint older bricks with a mortar no harder or softer than the original. Color match should be achieved with proper selection of sand, not color additives. The new mortar joint should match the original in appearance and profile.

A stone strengthener, water repellant or a combination of both may sometimes be used to preserve soft brick, sandstone and porous masonry.

Masonry/Stone: Guidelines

1 Retain and preserve original and or historic masonry walls, foundations, and construction features including chimneys, arches, quoins, cornices, and pediments.

2 If replacement of deteriorated material is necessary, match the new materials to the original materials in composition, size, shape, color, pattern, and texture. It is not appropriate to use new masonry materials which were unavailable when the building was constructed.

3 Eliminate any forms of vegetation that may cause structural damage or prevent surface drainage.

4 It is not appropriate to apply paint or other coatings to unpainted masonry elements that are inferior quality and were never painted. Painted brick deteriorates rapidly.

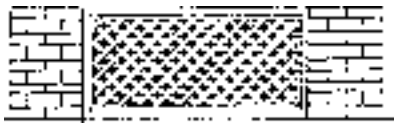
5 It is not recommended to waterproof masonry as a substitute for repointing or repair. Water repellent coatings are permitted as they do not trap moisture. Sealants are prohibited.

6 Removal of paint from masonry surfaces is only recommended if the surface was not historically painted. Undertake removal only with a chemical paint remover specifically formulated for masonry. Always test the remover on an inconspicuous area or a test panel first.

7 It is not appropriate to use high-pressure cleaning methods such as sandblasting and waterblasting on historic masonry surfaces. Such cleaning techniques permanently damage the masonry surface and accelerate deterioration.

Sandstone facing,
Masonic Building
17-21 North Front Street.

BRICK LATTICE



WOOD LATTICE

Underpinning

Underpinning (a regional term), consists of an infill panel between the structural piers of a building. The panel is usually brick and matched where possible to the color of the piers. If the brick cannot be matched stucco is recommended. Lattice brick walls or treated wood lattice that is painted after weathering can also serve as an appropriate underpinning.

Underpinning: Guidelines

1 The material used in underpinning should complement the color and texture of the brick foundation piers. If brick cannot be matched stucco is recommended.

2 Install access doors in an inconspicuous location and provide venting.

3 Recess infill 3” between the piers.

Exterior Walls and Decorative Woodwork

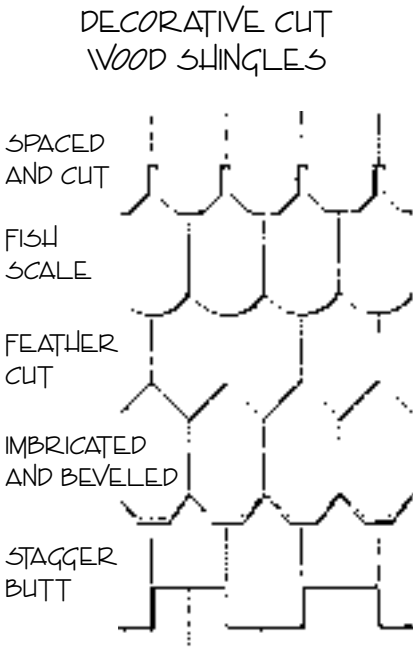
The early houses in the residential areas of Wilmington’s historic districts generally had a wood finish and modest amount of decoration. By the end of the nineteenth century, decorative elements in the form of corner boards and brackets increased. Balustrades and shingles in a variety of patterns added texture and interest to the houses. In most instances, the decoration reflects the style of the building. Queen Anne style houses have a wealth of ornament and a variety of finishes. Italianate homes are noted for their bracketed cornices. A few Neoclassical Revival style houses have full height entry porches with elaborate columns and entablatures. More common are two story structures with full facade porches, boxed eaves, and wide friezes below denticulated cornices. Bungalows are often brick faced, or have a combination of stucco, shingles, and brick facing. Solid brick construction was commonly used for early warehouses along the waterfront, whereas later buildings in the Downtown Commercial Historic District (HDO) are faced with stone, brick and sandstone frequently enhanced by terra cotta or precast ornament.

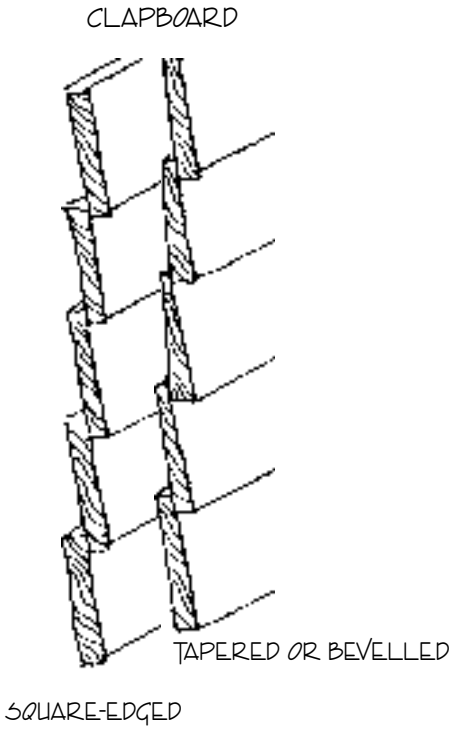
Gable with barge board and cross bracing; fish scale shingles add texture to the wall, 611 Orange Street.

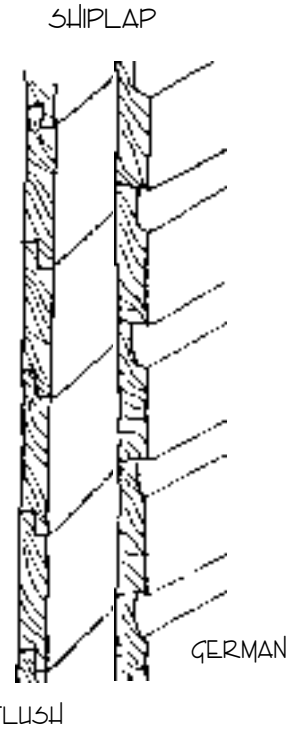
Wood Siding

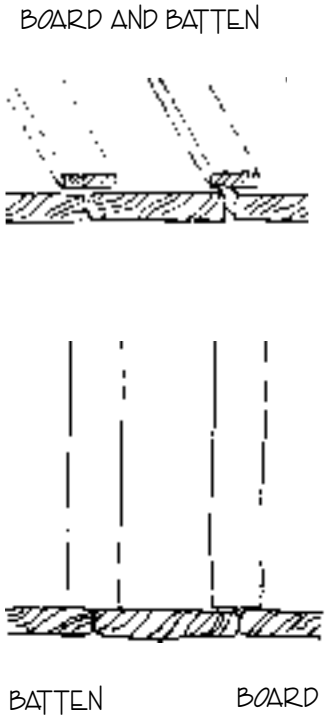
In the residential areas of the historic districts, wood siding is the material most commonly used to cover wood framed buildings. **Clapboards**, also known as **weatherboards**, are overlapping horizontal boards usually mounted directly on the framework. The width of the board relates to the style and age of the building. Generally clapboards are beveled with the slightly thicker edge at the bottom. Clapboard also comes with square edges or they can be laid flush. **Shiplap**, also known as German siding, has a flat face which is beveled or grooved at the lap. In the early nineteenth century, clapboards were often beaded to create a decorative effect. **Board and batten** siding consists of closely spaced wide boards placed vertically with the joints covered by thin wood strips called battens. It is often associated with Gothic Revival architecture. Examples of this form of siding are rare in Wilmington.

Decorative shingles became popular in the late nineteenth century and appear in a variety of patterns depending on their cut which includes fish scale, staggered, imbricated and spaced/cut styles.









Queen Anne cottage,
418 South Second Street
Residential Historic District (HDO).

Suggested Repair and Maintenance

Heart of pine, known for its durability, was the wood of choice for construction in Wilmington. Although wood siding is extremely durable, it requires routine maintenance to keep it in good condition. The application of chemical preservatives to beam ends or outriggers that are traditionally unpainted can increase the life of wood members.

- Check painted surfaces for signs of damage from moisture, mildew or insects.
- Check the condition of painted surfaces for peeling paint and open joints.
- Check all joints and caulk as needed.
- Provide proper drainage to prevent standing water on flat surfaces.
- Provide adequate flashing at openings and intersections to avoid water penetration.
- Provide gutters and downspouts on roofs to prevent water damage to wood and decorative elements.

It is not appropriate to use high pressure cleaning methods such as sandblasting to clean wood surfaces. Handscraping and wet sanding are recommended. Low pressure power washing (less than 400 PSI, though 200 is preferred to clean the surface and knock off loose paint—not totally remove paint) for cleaning purposes is permitted.

When paint is so deteriorated that total removal is necessary prior to painting, *careful* use of hot air guns on decorative features and electric heat pads on flat wood surfaces is permitted. The use of a propane torch is prohibited since it may cause fire.

Synthetic siding is out of character in Wilmington's historic districts. The loss of architectural details and its impact on the individual building and the neighborhood is the strongest case against its use.

Note:

For repair and maintenance of brick, stone, and other finishes, refer to: Masonry and Stone page 46.

Exterior Walls and Decorative Woodwork: Guidelines

1 Retain and preserve original and or historic wood siding, trim and decorative elements such as cornices, brackets, and window architraves.

2 Repair wood features using epoxies and consolidants. Repair may also include a limited amount of repair to in-kind features where some of its parts have deteriorated. Match the substitute material to the original in dimension, shape, scale, proportion, detail and texture and material

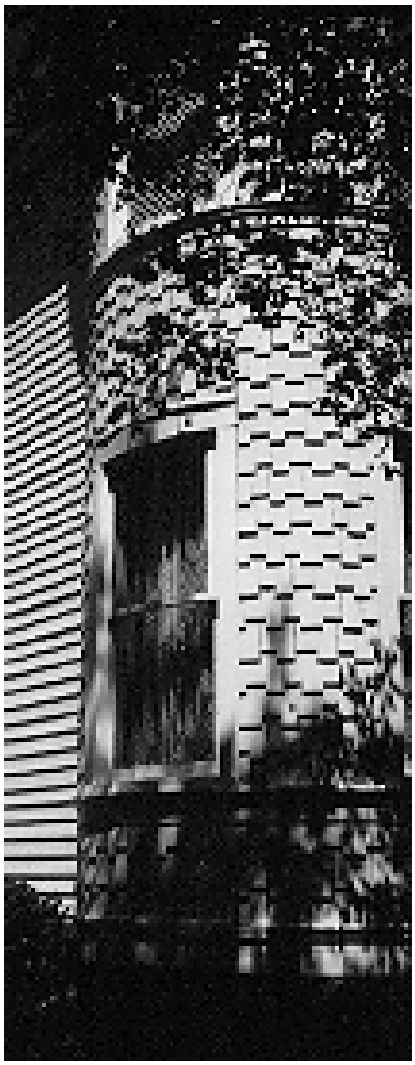
3 If part or all of the feature needs replacement, match to the original in dimension, shape, scale, proportion, detail and texture.

4 New clapboards and other wooden elements should be treated with preservatives prior to installation.

5 Chemical strippers may be used *with extreme caution* to supplement other methods of paint removal.

6 It is not appropriate to cover existing finishes with synthetic products such as vinyl or aluminum. Whenever possible, remove the synthetic siding and repair original material.

7 It is not appropriate to add decorative features incompatible with the architectural style of the building.



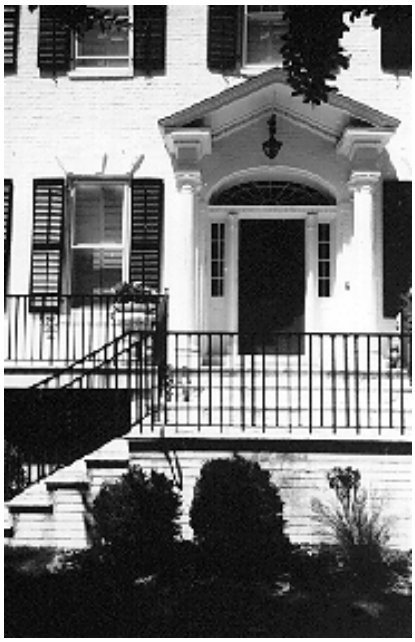
Staggered shingles on a turret wall, 314 South Front Street Residential Historic District (HD-R).

Porches and Entrances

A deocrative pediment enhances this colonial porch on a Queen Anne house,
314 South Front Street
Residential Historic District (HD-R).

Porches and entrances are important elements of a building. Their prominent position establishes the character and architectural style of the house. In the late eighteenth century they were added to southern folk houses, providing shelter from the sun and frequent storms. As construction and building styles changed, so did the porches. They were sometimes called "piazzas" after the Italian word for "plaza." They embellished mansions and cottages and were frequently changed to keep up with the most recent stylistic trends.

Wilmington's historic districts have a wide variety of porches and entrances. From the simple vernacular cottage to high-style residences, every building has a porch. Two-story porches enhance nineteenth century mansions overlooking the river. Porches with square posts and classical entablatures complement Greek Revival-style houses, while the bracketed porches of Italianate homes have chamfered columns and sometimes cast iron posts. Deep wrap-around porches with turned columns and decorative spandrels embellish late nineteenth century Queen Anne-style houses. The facades of large Neoclassical buildings are generally dominated by full height porches with Ionic or Corinthian capitals. However, in Wilmington more modest examples of the style have one story full width porches. Colonial Revival style houses have small pedimented entrances. Prairie-style houses in the Carolina Heights/Winoca Terrace District have hipped roof porches with sturdy brick or battered supports, while Wilmington's many bungalows have recessed porches with short stubby columns resting on massive piers or solid balustrades.



Entrance porch,
Governor Dudley Mansion,
400 South Front Street.

Suggested Repair and Maintenance

Porches deteriorate more rapidly because of constant exposure. Inspect and maintain porches, entrances, and steps on a routine basis to avoid deterioration:

- Maintain a sound paint coat and ensure joints are sealed.
- Maintain a proper slope on porch floors to ensure water run-off.
- Maintain gutters and downspouts.
- Monitor gutters and downspouts on a regular basis.

The porch floors of the nineteenth and early twentieth century buildings are tongued-and-groove and are sloped away from the house to allow for water run-off. Balustrades were typically lower by today's standards (32 inches) and in general reflected the style of the columns. Square spindles were commonly used on balustrades until the middle of the nineteenth century when they were replaced by more ornate turned posts. After the turn of-the-century, there was a return to introduce square spindles. The structural supports of early ceilings were often exposed with a painted finish. By mid-nineteenth century, it was popular for ceilings to have a tongue-and-groove board finish.

Porches and Entrances: Guidelines

1 Retain and preserve original and or historic porches, entrances, and their functional and decorative features.

2 Repair deteriorated entrances and porches and their features with in-kind material. Keep as much of the original as possible. If replacement is necessary, match the original in size, shape, pattern, material, and composition.

3 Avoid embellishing entrances and porches with decorative elements that are not in character with the architecture of the building.

4 Replace tongue-and-groove porch floors with same width material; modern decking is not appropriate.

5 It is not appropriate to screen or enclose front porches because of their significance as a design element and the possibility of loosing original detail. Rear or side porches may sometimes be screened if the frame is constructed behind the columns or posts and is removable without adversely affecting the structure.

6 Columns and balustrades can define the style of the building and should not be altered.

7 Rear and side porches may be converted to sunrooms if the new design is compatible with the architectural style of the house and the glass elements can be removed without adversely affecting the structure.

8 When new construction is being considered, include porches as part of the plan.

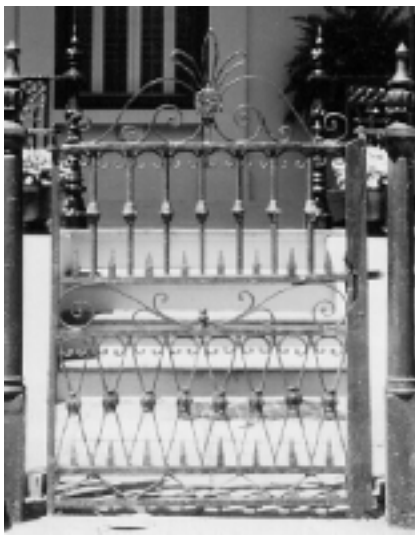
NOTE:
Today, the State of North Carolina's building code requires a 36" handrail when the porch height is 32" or more above ground level. However, existing handrails in the Wilmington historic districts are typically less than 36" high in keeping with historical precedent. New construction requires the current height of 36".

Greek Revival porch,
302 South Second Street,
southwest corner of Orange and
South Second Streets.

Architectural Metals

Typical wrought iron fence found in the Residential (HD-R) and Theatre (HD) Historic Districts.

These decorative cast iron gates to the Bellamy Mansion, 503 Market Street were probably cast by Hart and Bailey Iron Works, (1859-92).



An elaborate cast iron gate to the Edward and Henry Savage House, 120 South Third Street.

Wilmington's Residential, Theatre, and Downtown Commercial Historic Districts have a wealth and variety of architectural metals. Wrought and cast iron fences define the property lines. Iron cresting, weathervanes and finials enhance the roof tops of churches and public buildings. Elaborate porches and balconies contribute to the character of many larger homes. Cast iron furniture highlights the plazas of boulevards and streets. Some commercial buildings in the Downtown District have cast iron storefronts. In Oakdale Cemetery, the finest of Wilmington's ironwork appears in the cast iron fences and the elaborately detailed furniture that adorns many of the gravesites. Terne metal has been a popular roofing material since the mid-nineteenth century. Copper is used on the spires and domes of significant churches, as well as for gutters, downspouts, and cornices on public, commercial, and residential buildings. Modern metals such as aluminum and stainless steel are also found in the districts.

The production of decorative ironwork in Wilmington goes back to the 1830's and increased after the Civil War. Most of the decorative work is cast although tapered wrought iron railings appear throughout the residential areas of the historic districts. **Cast iron** is made by pouring molten iron into molds making it possible to create unlimited creative and decorative forms. Compared with cast iron, **wrought iron** is relatively soft, malleable, tough, and readily worked by forging, bending, and drawing. Wrought iron elements generally are simpler in form and less uniform in appearance. Cast iron elements are bolted or screwed together, whereas wrought iron elements are either riveted or forged.

Suggested Repair and Maintenance

Architectural metals should be inspected and maintained on a regular basis to prevent deterioration through corrosion, metal fatigue and water damage. Corrosion occurs in the form of oxidation or rusting when metals are exposed to moisture and air. Corrosion can also occur from galvanic action between two dissimilar metals.

- Provide proper drainage to prevent water puddling on flat horizontal surfaces or accumulating around decorative elements.
- Clean debris from metal roofs and gutters.
- Clean architectural metals when necessary to remove corrosion before repainting.
- Maintain a strong paint coat on all ferrous metals.
- Clean soft metals such as tin, copper, terneplate, brass, and bronze with appropriate chemical methods. They may receive a protective coat of lacquer once they have been cleaned. Use handscraping and wirebrushing to clean hard metals like wrought iron, cast iron, and steel. If this is not effective, low pressure dry grit blasting may be used. Always spot check to determine if the chemical cleaner will injure the metal.
- Alkyd rust-inhibitive primers are recommended for wrought iron, cast iron, and other hard metals.

Architectural Metals: Guidelines

1 Retain and preserve original and or historic cast iron facades,steps, and fences; sheet metal cornices, roof cresting, and finials; metal doors, hardware and other architectural metal features and surfaces.

2 Repair architectural metal features by patching, splicing or reinforcing, using accepted preservation standards rather than substitute materials.

3 Replace all or parts of architectural metal features that are too deteriorated to repair. The replacements should match the original in terms of material, style, detail, shape, and form.

4 Maintain a protective coat of paint on all historically painted metals. It is not appropriate to paint copper and bronze.

5 It is not appropriate to add architectural metals with decorative elements that are out of character with the style of the building.

Foliated design enhances the cast iron entrance to a burial plot in Oakdale Cemetery.

Exterior Color

Greek Revival
Wessel-Harper House, c. 1846,
508 South Front Street.

Italianate
Steljes House, c. 1882,
324 South Fifth Avenue.

Queen Anne
C.W. Worth House, c. 1893,
412 South Third Street.

Color is a significant element in the architect's concept of design. Easy to alter, color remains the finishing touch, the most visible aspect of the building. The residential areas of Wilmington's historic districts contain a wide variety of styles from the romantic revivals of the mid-nineteenth century to the more flamboyant Queen Anne and other styles of the late Victorian period. Greek Revival buildings, popular in Wilmington between 1840-1865, were usually painted white with dark green or black shutters. Natural tints of beige, gray and light green were used on the many Italianate houses built between 1850-1870, while the late Victorian styles favored richer and darker colors in shades of red, green and brown. Revival style houses in the residential areas of the historic districts were painted in lighter colors in keeping with the national trend that favored pastel colors for the body of the house accented by a white or off-white trim. Earth colors appeared on some of the stucco and shingle Prairie style homes built in the Carolina Heights/Winoca Terrace District after the turn of the century. Wilmington's many bungalows frequently used a light trim to set off the materials and details of their porches and roofs.

Doors and roofs should be included when a color scheme is being considered. Many nineteenth century doors were varnished or stained. Standing seam metal roofs, traditional within the historic districts, were painted in dark greens, reds or sometimes black. Dark colors are more appropriate if substitute roof materials are being considered.

Shingles and clapboard are normally painted, although shingles are occasionally stained. Porch ceilings are often painted blue, while gray is the traditional color for porch floors and steps. Nearly all the houses built in America from the Civil War to World War I were defined by the color of their trim.* The corner boards, cornice, water table and belt courses were painted like the trim. The vertical and horizontal elements of the porches were outlined in the same fashion, as were the windows and door openings. Cornice brackets and porch balusters usually look better painted in the trim color. On homes built after 1875, the sash is darker than the trim, usually a deep red or chocolate brown, dark green, olive or black.

*From "*A Century of Color*" by Roger Moss.

All color changes require approval through the Administrative Bypass procedure. The Historic Preservation Commission has adopted the following books on house color design: Moss, Roger W., *A Century of Color: Exterior Decoration for American Buildings 1820-1920*, Watkins Glen, N.Y.: American Life Foundation, 1981. Moss, Roger W., and Gail Caskey Winkler, *Victorian Exterior Decoration: How to Paint Your Nineteenth Century American House Historically*, New York: Henry Holt and Company, 1987.; revised paperback edition, 1992. Moss, Roger W., Editor, *Paint in America: The Colors of Historic Buildings*, Washington, D.C. Preservation Press, National Trust for Historic Preservation, 1994. These publications can be reviewed at the Development Center and are also available at the New Hanover Public Library.

Suggestions for Exterior Color by Architectural Style

The following examples are for illustrative purposes. Many other color variations can be found within the color design books mentioned above or you may want to research the original paint color of your home. These colors are not all-inclusive or necessarily indigenous to historic Wilmington.

Greek Revival (1830-1860)

The Greek Revival style popular in 1830 was a translation of a Greek temple into a house. The familiar form of columns supported a triangular roof. The pediment was simplified and used as a door frame and as a theme for the whole front of the house. Some houses had columned porches, but most created the illusion of a temple with flat moldings. Doorways often had small windowpanes at their sides and sometimes overhead.

Typical color and placement of color for Greek Revival styles follow:

Body: white or gray
Trim: yellow
Shutters: green

or

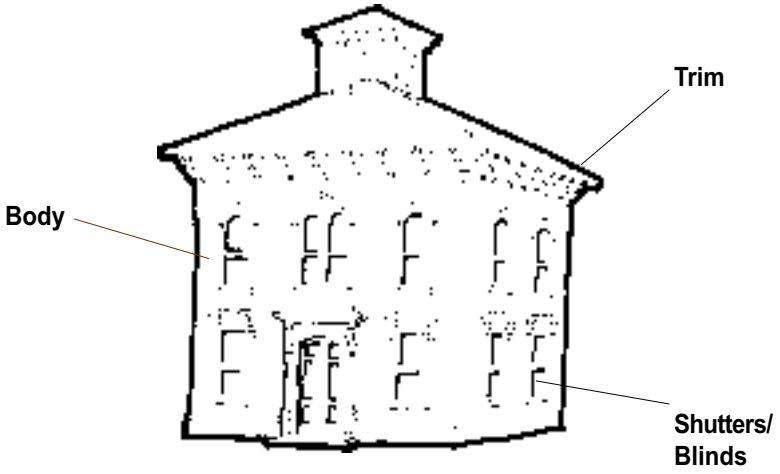
Body: yellow
Trim: white
Shutters: black

Bracketed or Italianate (1850-1880)

The bracketed style of 1840 was a reaction against the formal Greek Revival and its austere colors. The basic shape of the house was still a two-story pitched roof box, but the decoration became more picturesque and complex elements appeared on the facade. Doors were recessed and were emphasized by a projecting canopy or hood and supported by brackets often made on a jigsaw. Bay windows were another variation that appeared at this time, and the number of brackets increased at the roof line. Natural earth and stone colors were used on walls, with the trim painted a contrasting shade of the basic color.

Typical color and placement of color for Italianate styles follow:

Body: ranges from natural, light or deep gray, light brown, light golden brown to a moss green.
Trim: *(including brackets)* A deeper or lighter shade of the body color or a contrast.
Shutters/Blinds: contrasting or harmonizing colors

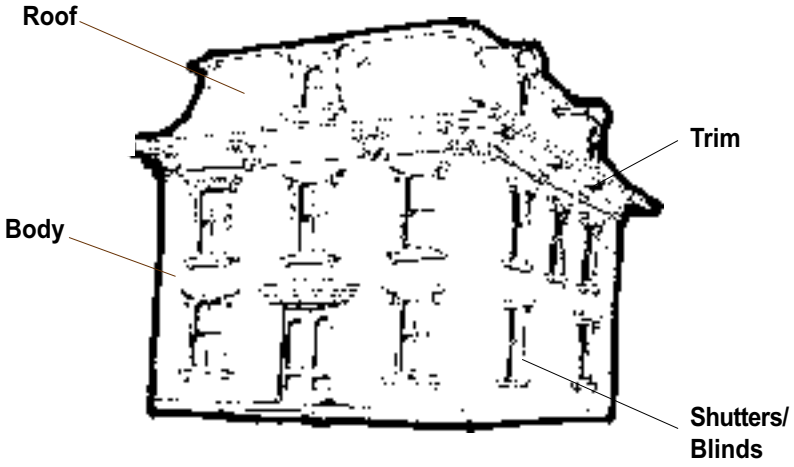


Second Empire (1855-1885)

The significant feature of this style is a Mansard (dual-pitched) hipped roof with dormer windows on the steep lower slope. Molded cornices normally connected the lower and upper roof slopes and decorative brackets were present below the eaves. The rest of the house conformed to the Italianate bracketed style. Houses from this period were painted in stronger colors and were more varied than the houses built in the first half of the 19th century. Roofs could be straight-sided, concave or convex.

Typical color and placement of color for the Second Empire styles follow:

Body: ranges from drab or light brown to light grey and beige.
Trim: *(including brackets and pediments)* varies between natural, dark drown, beige and white.
Shutters/Blinds: Deep yellow, dark orange, warm brown sash/green blinds , dark brown



Queen Anne (1879-1905)

The Queen Anne style became fashionable in 1880 and 1890. These homes have a richness of detail, steeply pitched roofs of irregular shape usually with a dominant front-facing gable, patterned shingles, and cut-away bay windows. The facade is asymmetrical with a partial or full width porch which usually extends along one or both side walls. While there are a variety of sub-types within the style, the two most commonly seen in Wilmington could best be described as "Spindlework" and "Free Classic." Spindlework Houses and cottages in this category have delicate furred porch supports and spindlework ornament. Spindlework is also used in gables and under wall overhangs left by cut-away corners. Free Classic About thirty percent of Queen Anne houses have classical columns rather than turned posts. As porch supports, the columns may be full height or varied on a pedestal to the level of the porch railing which normally lacks the delicate turned posts of the spindle type Queen Anne house. Palladium windows, cornice line dentils and other classical details are frequent (usually built after 1890).

The complexity of design, variety of details, textures and materials characteristis of the Queen Anne style call for careful placement of color. In general the number of colors is dictated by the size and design of the house. A two and one-half story house may have three body colors, one for the first floor another for the second floor and a third for the gable area, besides the trim and sash color. Whereas a one and one-half story house may have one or two body colors. The staff of the Development Management Division will be available to assist property owners with color and placement of color.

Queen Anne color combinations and placement follow:

Body:
green (1st floor)
olive (2nd floor)
Gable: light green
Trim: rose
Shutters: dark brown

(if only two body colors are used, choose either green or olive with a rose trim)

or

Body:
neutral (1st floor)
grey (2nd floor)
Gable: light gray
Trim: barber gray
Shutters: dark red

(if only two colors are used, choose neutral with a gray trim)

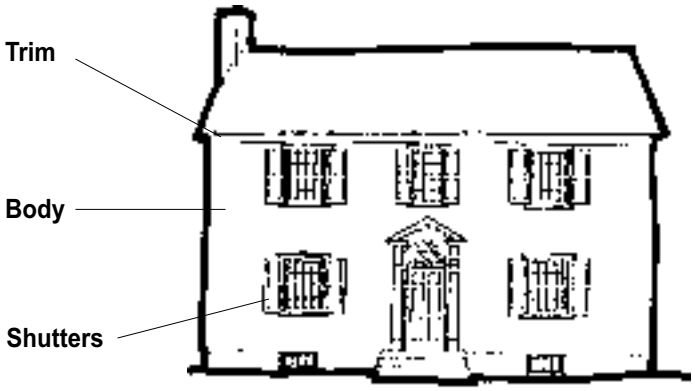
Note:
These are just a few of the color schemes recommended for the Queen Anne style.

Colonial Revival (1895-1920)

The Colonial Revival was popular at the end of the last century and during the first quarter of the twentieth. This style is easily identified by bow windows, porticos, hip roofs and classical doorways with sidelights and sometimes a fan light above. Porch columns are often fluted with ornate capitals. Palladium windows are also common.

Typical color and placement of color for the Colonial Revival style follow:

Body :
white, deep yellow, grey, tan
Trim: white
Shutters: dark green



Neoclassical (1895-1950)

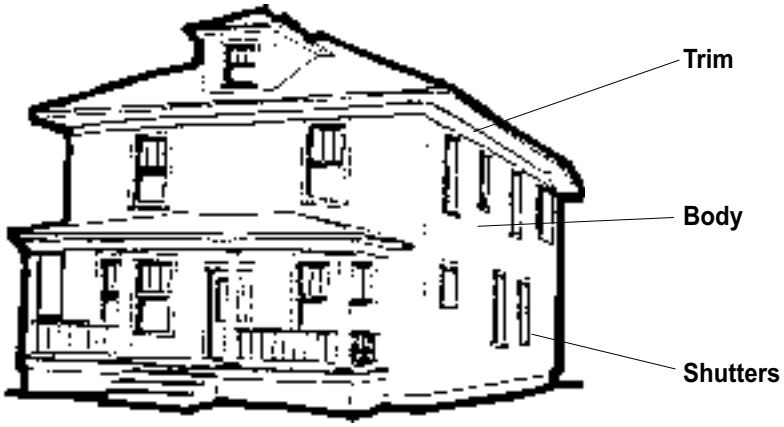
Houses of this style are dominated by a full height porch supported by classical columns with Ionic or Corinthian capitals. The facade is symmetrical. Neoclassical cottages, a common sub-type, usually have hipped roofs with prominent central dormers. The colonnaded porch may be either full or partial width and included under the main roof or have separate flat or shed roof. Color combinations are similar to those for the Colonial Revival.

Typical color and placement of color for the Neoclassical style follow:

Body: white, deep yellow, grey, tan
Trim: white
Shutters: dark green

American Four Square (1890-1920)

The square house was a popular and practical solution to suburban living. Mostly symmetrical with a low-pitched hipped roof punctuated by dormers, this sensible house provided generous living space without the need for a large lot. Characteristics include porches with square columns and a solid balustrade. The house was finished in clapboard or a mixture of shingles and clapboard. Color combinations are similar to the Craftsman Bungalow.

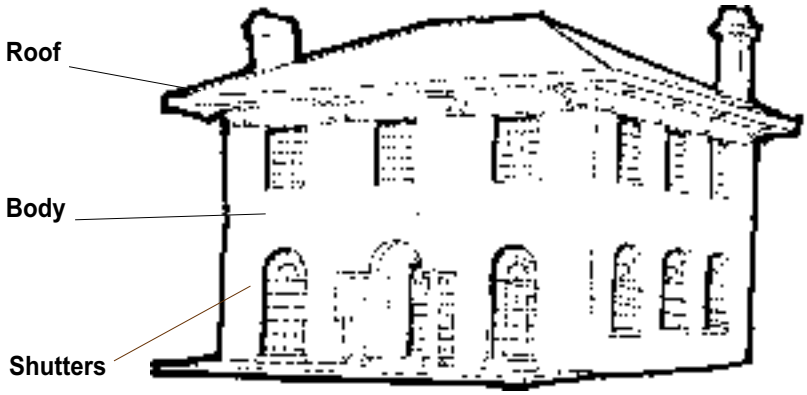


Typical color and placement of color for the American Four Square follow:

Body: light brown or natural
Trim: beige
Shutters: dark green, black or white

Mediterranean (1890-1935)

Characteristics of this style include hipped low-pitch roofs covered with terra cotta. Buildings have flat stucco facades often with rounded windows on the first floor and partial brackets below the broad overhanging eaves. Sub-types include houses influenced by the Spanish Eclectic and Mission styles. In the case of the Mission influence, parapets often appear on the main or porch roof and the open porches have squat square columns.



Typical color and placement of color for the Mediterranean style follow:

Body: pastel colors from beige yellow to light pink
Shutters: white
Roof: red or earth tone tiles

Prairie Style (1900-1920)

This is one of the few indigenous American styles. It was developed in Chicago by a group of creative architects and known as the Prairie School. Most of Frank Lloyd Wright's early work could be attributed to this style. Characteristics include a low hipped roof with overhanging eves, and strong horizontal lines often with massive square porch supports. The windows frequently have geometric patterns and the top half of the upper story is usually emphasized and window boxes are common.

Typical color and placement of color for the Prairie Style follow:

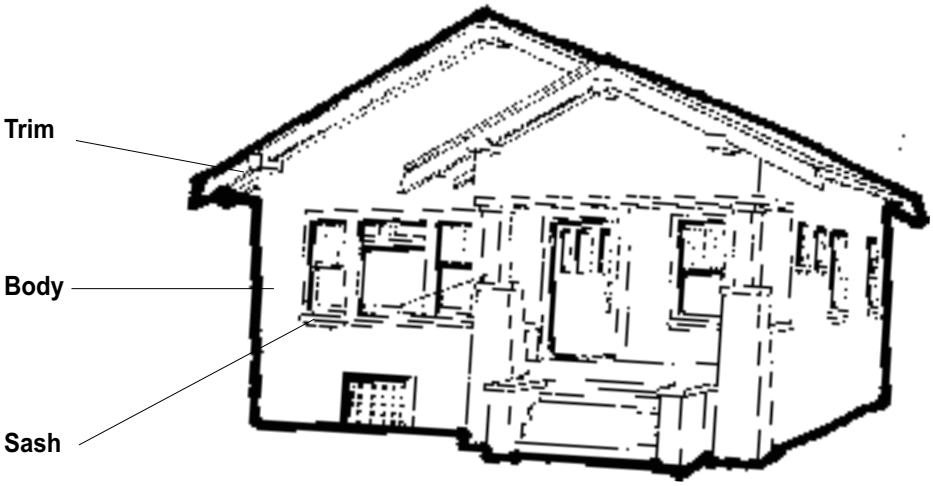
Body: reddish yellow or buff, reddish brown
Trim: brown
Sash: dark green or earth tone

Craftsman Bungalow (1905-1930)

This was the dominant style for smaller houses throughout the country between 1905 and early 1920. The Craftsman style started in California and was influenced by the English Arts and Crafts movement. Characteristic features include a low-pitched gabled roof (occasionally hipped) with wide open eaves. The roof rafters are usually exposed. Decorative (false) beams or braces are commonly added under gables, and porches can be full or partial width. The roof is supported by tapered square columns on pedestals which frequently extend to ground level. Many bungalows have cross gabled roofs. Walls may be stained or painted.

Typical color and placement of color for the Craftsman Bungalow style follow:

Body: ranges from brown, natural to grey
Trim: light or dark harmonizing colors
Sash: dark green, beige or light yellow



Exterior Paint Colors: Guidelines

1 Establish the style of the building before selecting a color. Color should reflect the style of the building.

2 If the building has been altered, the color should reflect the dominant style.

3 Harmonize the paint colors with the adjacent structures in the historic district.

4 Not more than four colors (except on Queen Anne houses) are recommended. This does not include the colors of the roof, front door and the porch ceiling.

5 All downspouts (except copper) should be painted in a color compatible with that of the building.

6 It is not recommended to paint brickwork that was not previously painted.

Prairie style
Bridges-Van Leuven House, c. 1908, 1705 Princess Street.

Craftsman bungalow,
211 North 15th Street

A vine covered lattice fence conceals air conditioning units
St. Thomas Preservation Hall, 208 Dock Street.

Utilities and Energy Retrofit

Two common challenges facing historic districts today are the management of utilities within the landscape and the retrofitting of historic buildings for energy conservation. Before the days of air conditioning, Wilmington's many porches, projecting roofs, awnings and operable shutters provided shelter from the summer heat. Commercial buildings used store windows, light wells and skylights to introduce light into buildings. Open air markets were common, and tall trees, shrubs and other natural elements provided shade and protection from the sun. The condition of these existing features should be considered before retrofitting historic buildings for energy conservation.

Suggested Repair and Maintenance

Make sure all windows, doors, awnings, operable shutters and other features contributing to natural ventilation are in working order. Replace damaged shade trees if needed, then proceed with the normal ways to conserve energy which include the installation of storm windows and doors, weatherstripping, and the addition of mechanical systems. In the process, care must be taken to retain the historic character of the building.

Install insulating material on the inside of masonry walls to increase energy efficiency without disturbing interior character defining details. Insulation should also be installed in attics, unheated cellars and crawl spaces.

Utilities and Energy Retrofit: Guidelines

1 Retain and preserve the natural energy conserving features of historic buildings and sites including shade trees, porches, shutters, awnings and windows.

2 Increase the thermal efficiency of historic buildings using the accepted practices of caulking, weatherstripping and the introduction of awnings, operable shutters, and storm windows and doors where appropriate.

3 Install new mechanical systems with the least amount of alteration to the building.

4 If storm windows and doors are needed, they should be painted or have a baked enamel finish reflecting the color of the sash or existing door. Double hung windows should have operable storm window; meeting rails should align with the existing sash to prevent obscuring the window design.

5 New storm windows, storm and screen doors should be tension mounted with air tight gaskets and weep holes to avoid build-up and condensation damage to historic windows.

6 Replace deteriorated shutters and blinds to match original in size, dimension and design to insure their fit and operability.

7 Locate new mechanical equipment and utilities, such as heating and air-conditioning units, meters and fuel tanks, in inconspicuous locations. Where possible screen with plantings or fence.

8 Encourage the use of underground utility lines if upgrading the power supply is being considered. Care should be taken not to disturb large tree roots and archaeological resources.

9 Locate window air-conditioning units on rear or side elevations.

10 It is not appropriate to replace multi-light sash with new thermal sash; use storm windows to preserve original material.

11 It is not appropriate to install solar collectors or mechanical equipment on roof slopes that are visible from the public right of way. Antennas and satellite dishes are to be located in an inconspicuous manner, taking into consideration the received signal strength and the nature of the installation.

A jumble of overhead utility lines in the Residential Historic District (HD-R) and the Theatre Historic District (HD).

Residential handicapped access ramp
1624 Princess Street
Carolina Heights/Winoca Terrace
Historic District (HDO).

A handrail and steps between the sidewalk and street provide easy access to the side entrance of the First Presbyterian Church,
121 South Third Street.

Health and Safety Code Requirements

Because of use change or extensive rehabilitation, buildings often require modifications to comply with current requirements for health, life, safety and accessibility by persons with disabilities. These changes should be carefully planned to ensure that the integrity and character defining features of the buildings are preserved. In 1994, the North Carolina State Building Code adopted provisions aimed at providing greater flexibility in the administration of code requirements on older buildings. The Americans with Disabilities Act of 1990 also impacts historic properties. To comply with the North Carolina building code, a handrail of 36” is required when the height of an open porch or deck is 32” or more above ground level. However, existing handrails less than 36” high may be replicated in keeping with historic precedent.

Since many of Wilmington’s residences and public buildings have raised foundations, wheel chair ramps or lifts may be required to provide barrier-free access. Fire exits and fire doors, railings, handrails and other safety features may also be required to comply with local regulations. Property owners should work with local code officials, preservation specialists and local disability groups to investigate alternative solutions for building changes that are reversible and sensitive to historic buildings.

Note:
Property owners in the Historic Districts should become familiar with the contents of Volume IX of North Carolina’s State Building Code which deals with the requirements for historic structures. Code information is available at the County (Annex) Building, Building Inspections Department, Second Floor, 414 Chestnut Street, Wilmington, NC 28401.

Health and Safety Code Requirements: Guidelines

1 Comply with accessibility, health and safety code requirements in such a manner that the character defining features of historic sites and buildings are preserved.

2 Fire exits, stairs, landings and ramps should be compatible with the scale, materials, and details of the historic building and located inconspicuously at the rear or side of the building.

3 Install sensitively designed fire suppression systems, rather than applying fire-resisting sheathing to character defining features.

4 Install removable or portable access ramps rather than permanent ones to provide barrier-free access.

5 If a code-required stairway or elevator cannot be accommodated within the historic building, it should be inconspicuously located at the rear or side and have some relationship in size, material and proportion.

When a use change happens fire stairs are sometimes needed to comply with local codes, 416 Walnut Street

Residential Construction

325 South Third Street
Residential Historic District (HD-R)

Additions - Residential

A typical small rear addition 510 Grace Street.

Additions are often added to historic buildings when there is a use change or a need for more space. Although additions in Wilmington's Residential Historic District are generally located in the rear, some have been designed for corner sites. Most common are small, one-story inconspicuous additions that relate to the style and scale of the building.

If existing additions are at least fifty years old and have architectural significance, they are considered products of their own time. Their contribution in defining the historic character of the building is important.

Additions - Residential: Guidelines

1 Construct additions with the least possible loss of historic building materials and without damaging or obscuring the character-defining features of the building.

2 Design additions to be contemporary yet compatible with the historic building in terms of massing, scale, height, materials and roof form. The spacing of doors and windows, style, details and texture should also be considered.

3 Consider the landscape features, street vistas and topography when siting new additions. Protect mature trees and other site features during the construction phase and survey the site in advance to minimize the possibility of disturbing unknown archaeological resources during construction.

4 Locate the addition to the rear or on an inconspicuous side of the building.

5 Design additions to be removable in the future without damage to the historic building.

6 Select building materials that are compatible with those of the historic building. Synthetic materials are not appropriate.

A two-story contemporary addition
514 Market Street
Theatre (HD) Historic District.

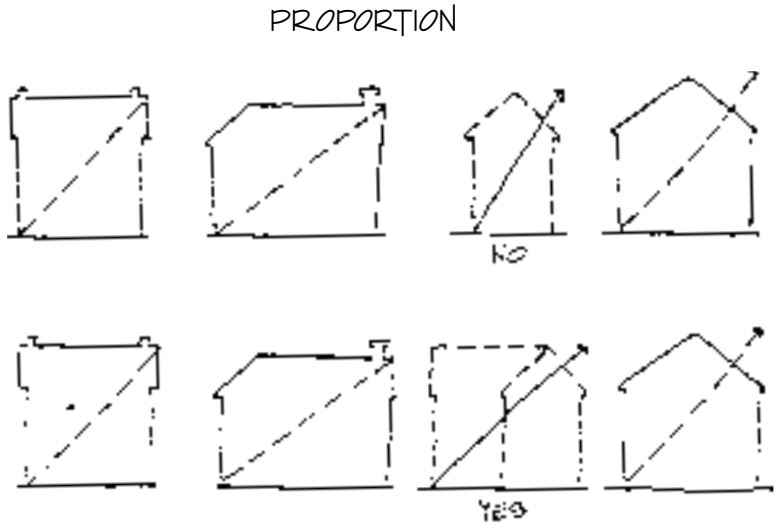
New Residential Construction

New construction,
401 South Sixth Street,
Design reflects the character of neighborhood houses.

New construction can provide interest in the neighborhood, eliminate gaps in the streetscape, and contribute to the architectural evolution of the town. In Wilmington's Residential and Theatre Historic Districts, tree-lined streets slope up from the river, the houses are generally sited close to the street on long narrow lots, and side yard setbacks are not required. The juxtaposition of small cottages and high style houses provides rhythm and scale to many of the streets. Here and there, new buildings, townhouses or the occasional new residence add variety to the streetscape. In the Carolina Heights/Winoca Terrace Historic District developed after the turn of the twentieth century, there is less evidence of new construction. Lots tend to be larger with deeper setbacks and the topography is flat. In all the residential sections of the districts, the buildings rarely exceed 2.5 stories and most houses face the street.

A contemporary version of the traditional three-bay cottage,
701 Chestnut Street.

The wide variety of Wilmington's architectural styles have produced a wealth and variety of details, ornament, and construction techniques which can be reinterpreted in contemporary design. Wood siding is the predominant building material in the residential sections of the historic districts. Brick and stone, which may be rusticated or have a smooth finish, are also used followed by shingles and stucco. The predominant roof material is metal followed by slate. The texture of surrounding structures in the form of color changes, ornamental relief, and varied wall plains and other surface materials may be incorporated in new design projects.



The overall proportion of new buildings should be compatible with the proportions of neighboring contributing structures.

New Construction - Residential: Guidelines

1 Make new construction compatible with the contributing buildings in terms of lot coverage, setbacks, spacing and orientation to the street.

2 New construction should be a product of its time. There should be a visual distinction between the old and new, while maintaining a respect for the character of the adjacent historic buildings, the block and the district.

3 New buildings should be compatible with nearby contributing buildings in terms of height, form, size, massing, proportion and roof shape.

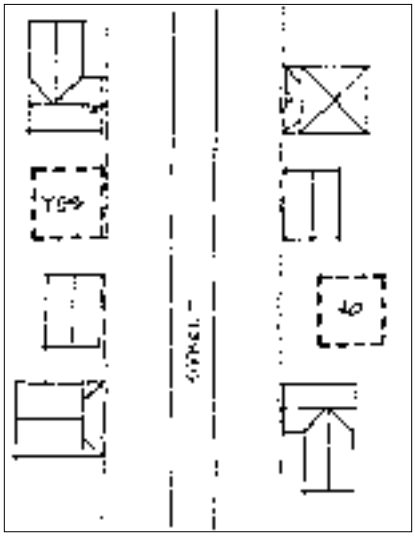
4 The spacing, proportion, size and detailing of windows, doors and other openings should be compatible with nearby contributing buildings.

5 Exterior materials used in new construction can be contemporary, but should be compatible with materials used in the surrounding historic buildings in terms of scale, pattern, detail, texture, finish and color.

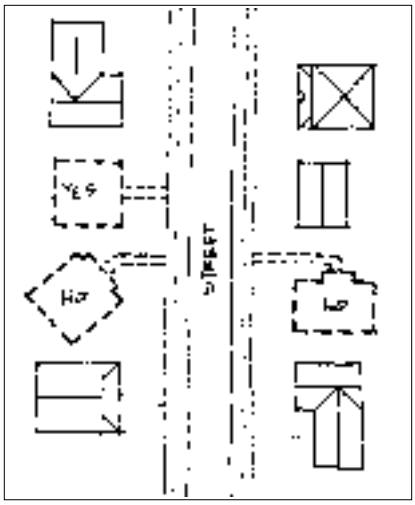
6 Retain the overall character of the site in terms of views, topography, and existing features. Grading to modify the topography is not appropriate.

7 Retain and protect mature trees during construction and survey the site in advance to minimize the possibility of disturbing unknown archaeological resources.

- Height and scale are important issues when determining appropriate standards for new construction. Both the perceived and actual height should be considered in determining appropriate standards. *Perceived height* is the product of the number of stories, the relationship of height to width, and the height of porches and other visual elements. *Actual height* mainly depends on the height of each story and the pitch of the roof. Form and rhythm are created by the interplay of building shapes and elements. Roof forms and pitches, the relationship of solids to voids, and the placement of windows and porches create a street pattern that is part of the district's character and should be carefully evaluated in new design products.

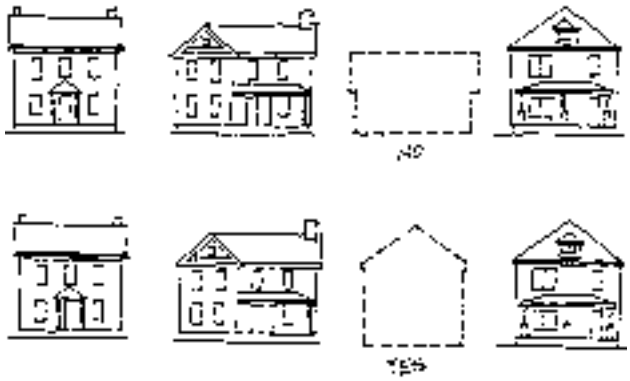


SETBACK



ORIENTATION/ENTRANCE

HEIGHT / SCALE



The height and scale of new buildings should be compatible with neighboring contributing structures.

Commercial Buildings

Atlantic Trust and Banking
Company Building, c. 1910-12
2-4 North Front Street
J.L. Leitner, architect

Existing Commercial Buildings

Tom's Drug Store
1 North Front Street,
A familiar landmark in the Downtown Commercial Historic District (HDO).

Atlantic Trust Building, c. 1910-12,
Neo-classical Revival detail,
Wilmington's first skyscaper,
designed by J.F. Leitner

McEachern's Building,
121 South Front Street
Early advertising.

Wilmington's Downtown Commercial Historic District, laid out in the nineteenth and twentieth centuries, is the centerpiece of North Carolina's largest port city. What remains today is a concentration of historic buildings, a largely undeveloped riverfront, and a number of blocks left vacant by urban renewal. Market Street, with its broad sidewalks and well planted plazas, slopes up from the river and divides the north part of the district from the south.

Along Front Street to the north, the sidewalks are narrower than those on Market Street, low plantings and benches enhance the intersections, and traffic moves one way at a slower pace. The buildings are more stylistically diverse and vary in height and proportion. Cast iron storefronts with elaborate cornices compete with Italianate facades, and the silhouette of a former Art Deco movie house conceals a parking lot on the east side of the street. Corbelled string courses and stone capped parapets complement the early twentieth century structures along Princess, and historic alleys provide rear access. Although the original cornices on a few of the buildings are obscured by synthetic materials, many buildings have been sensitively restored.

South of Market Street, the buildings are lower and more vernacular in character. Stone capped parapets have replaced elaborate cornices; buildings are defined by their proportions, fenestration, and finish. Along the riverfront, the buildings are low in keeping with their historic uses. Several warehouses have been restored. On the south and east boundaries, the district assumes a more residential character.

Most commercial buildings are brick, which is sometimes painted. Stucco and other masonry structures are enriched with applied ornament. The bracketed cornices are made from pressed metal or wood. Rusticated sandstone, glazed terra cotta and cast stone are used for lintels, surrounds, pilasters and other decorative details. The maintenance of commercial facades and their decorative elements is essential to retain the integrity and character of the Downtown Commercial District. Owners should consider providing a routine maintenance program to protect exteriors of commercial facades. For further information, see Guidelines on Masonry/Stone, Exterior Walls and Decorative Woodwork, and Architectural Metals.

Existing Commercial Buildings: Guidelines

1 Retain and preserve historic commercial buildings and their cornices, string courses, wall finishes, pilasters, and other decorative elements.

2 If part of or the entire facade element has deteriorated, repair the deteriorated section only using materials compatible with the original. Consider substitute materials only if the original material is not available.

3 It is not appropriate to cover commercial facades with synthetic material.

4 It is not appropriate to add decorative elements that are out of character with the architecture.

5 Historically, wall signs were painted for advertising purposes. It is not appropriate to place artistic murals on commercial buildings.

6 Paint colors should be appropriate for the style of the building. Color schemes should attempt to unify elements of the building and take into account all exterior details. They should also compliment the colors of the surrounding buildings. For additional information, see Guidelines on Exterior Color.

Masonic Temple Building, c. 1899, 17-21 North Front Street, Designed by Charles McMillan of Duluth, Minnesota.

The entrance is a unique example of the Richardsonian Romanesque style in Wilmington.

Storefronts, Signs and Awnings

One of Wilmington's few remaining cast-iron store fronts, 9 South Front Street.

The storefront is often the most important feature of a commercial building. It is also the feature most frequently changed. The rehabilitation of historic storefronts preserves the architectural character of the building and increases business for the owners.

Wilmington's storefronts date from the late nineteenth and early twentieth centuries. Some original cast iron fronts survive complete with cornices, brackets and columns. Cornices of wood, brick and precast stone add vitality to the streetscape. Many transoms placed above display windows and doors to allow for air circulation remain; a few have decorative and banded glass. In the early twentieth century, the display window was expanded; curved glass, stainless steel framing elements and a variety of bulkhead materials were introduced.

Contemporary display windows and a recessed entrance distinguish this double storefront, 14-16 Market Street formerly the Watkins Paint and Hardware Company Building.

Along Front and Market Streets, the storefront entrances are generally centered and recessed, with side doors to the upper stories. Compatible new designs for display windows in wood have been introduced. Canvas awnings are widely used and some original signs remain. In general later signs, including back-lit signs, are well designed and conform to the character of the district.

Suggested Repair and Maintenance

To ensure the preservation of historic storefronts, a regular inspection and maintenance program should be implemented.

- Check for moisture damage, insect infestation, and structural changes.
- Provide drainage to prevent water standing on flat surfaces or around decorative elements.
- Clean surfaces on a regular basis and paint when necessary.
- To remove paint build-up and rust from cast iron storefronts, handscrape and use wire brushes before painting.

A distinctive storefront with Queen Anne style transoms, 128 South Front Street, The building, formerly Hardin's Palace Pharmacy and part of the Van Kamper Block was designed by H.E. Bonitz in 1894.

Storefronts: Guidelines

1 Retain and preserve storefronts and their functional and decorative features.

2 Repair rather than replace an original deteriorated storefront feature. Match the original in size, scale, proportion, material, texture and detail. Only consider substitute materials if the original materials are not available.

3 If replacement of the entire storefront is necessary, base the new design on accurate documentation of the original or create a new design compatible with the original in size, scale, proportion, material, texture and detail with the building and the district.

4 When rehabilitating commercial storefronts, consider the material and design of the upper floors.

5 If recent modifications conceal the original storefront materials, consider their removal. Display windows should not be reduced in size. It is inappropriate to use snap-in muntins.

6 Color schemes for historic storefronts should complement other buildings on the block. Care should be taken to unify the upper and lower portions of the facade.

7 It is not appropriate to cover historic storefronts with any form of synthetic material.

An appropriate awning complements this updated storefront, 107-A Market Street.

Signs and Awnings: Guidelines

1 New signs should be compatible with the storefront in material, scale and color. It is not appropriate to install signs above character defining features of the store.

2 Mount standard fabric awnings above the display window four to seven feet from the building with the valance seven feet above the sidewalk. Lettering should be placed along the bottom flap only. Awnings of complex modern design are not recommended in the Commercial Downtown Historic District. Awnings should not be lit from below.

3 Metal awnings are inappropriate for any building other than those built after World War II.

4 Ensure that signs mounted on the fronts of buildings to designate multiple businesses in retail/office centers are compatible in scale with the buildings architectural elements, consistent in placement and size and compatible in design material and color but not necessarily identical.

5 The dimensional and placement of commercial signs should conform to the requirements of the *Wilmington Sign Ordinance***.**

6 The retention of early signs and advertising painted on historic walls is recommended.

NOTE:
For more information on the maintenance of metal, wood surfaces and other decorative elements, see: Guidelines for Exterior Walls and Decorative Woodwork and Architectural Metals.

Additions - Commercial/Public Buildings

Although modern in concept this 1989 addition to City Hall/Thalian Hall, 102 North Third Street, respects the character of the earlier building.

Change is inevitable in buildings and neighborhoods. The character of buildings and neighborhoods change over time. Buildings may need to be updated, expanded or adapted for another use. When an addition is added to a building some loss of material and some change in form is inevitable. The relationship between the building and the neighborhood will also be changed. An addition should preserve the character of the historic building and clarify the difference between the old and new work. An example of this is the addition to City Hall of 1989. The addition is a product of its time yet compatible with the historic building. Several churches have successful additions without significant loss of materials and features. The need for additional space in the Downtown Commercial District may bring about future additions to commercial buildings.

If new additions are placed on secondary elevations the loss of architectural features and material will be minimized. These elevations are frequently constructed from more “ordinary” material and are less detailed. It is desirable to retain as much of the original elevation as possible. Another successful way to avoid damage is to link the new addition to the historic block by means of a visual connector.

The appropriate size of a new addition varies from building to building and depends upon the relationship between the actual and apparent sizes of the historic building and its addition. On a relatively low commercial building, the impact of another floor is likely to change the building’s character whereas a rooftop addition to an eight-story building will rarely be visible from the street.

Additions - Commercial/Public Buildings: Guidelines

1 Additions to commercial/public buildings should preserve their significant materials, features and overall historic character.

2 To minimize the loss of materials and features, place additions on secondary elevations; only minor changes should be made to public or primary elevations.

3 If the historic building is highly visible and of special importance in the neighborhood, the secondary elevations become primary elevations and an addition should be avoided.

4 To minimize the loss of materials and features, reduce the size of the addition and limit the size and number of openings between the old and new. Link the addition to the historic block by means of a hyphen or connector.

5 To clarify the difference between the old and new work it is recommended to slightly recess the addition from the main wall of the historic building.

6 To preserve the character of the historic building, additions should be compatible with its size, scale, massing and proportions.

7 Rooftop additions should be compatible with the character of the historic building and placed well back from the roof edge to ensure that the proportions and profile are not radically changed. For rooftop additions on lower buildings, three-dimensional schematics should be part of the pre-application review package.

8 Design additions as contemporary, compatible versions of the original buildings. Distinguish it from the original building but harmonize with its scale, proportion, materials and color; be as inconspicuous as possible and be compatible with the character of the neighborhood. When a building is replicated, the difference between the old and new is confused and the authenticity of the historic building is often diminished.

An addition to First Baptist Church, located on the corner of North Fifth Avenue and Market Street incorporates some Gothic Revival features of the original church.

New Commercial Construction

Condominum complex, incorporates traditional architectural features with a contemporary flair, 101 South Second Street.

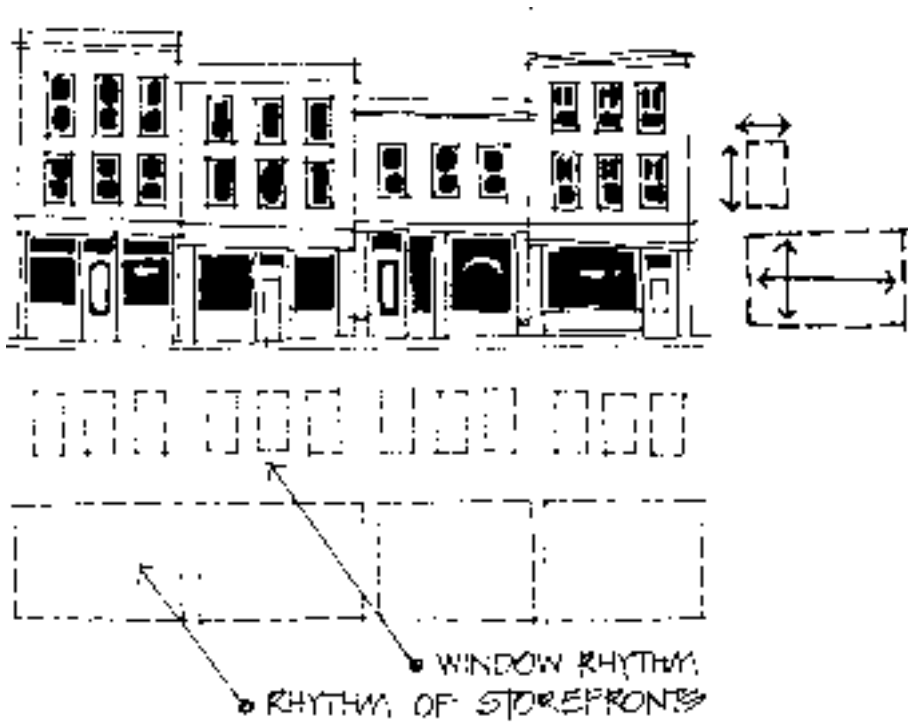
Wilmington's Downtown Commercial District is a vital part of a larger Central Business District and contains an eclectic mix of late nineteenth and early twentieth century historic buildings rehabilitated and adapted to commercial use. Apart from a tall office tower, most buildings are less than four stories in height and even lower along the riverfront. Many small vacant lots, a few larger blocks and some unused buildings can provide an opportunity for new development and adaptive reuse.

At the sidewalk level, it is desirable that new construction harmonize with the nearby storefronts and create a friendly image for pedestrians. Acceptable materials for new construction include brick, stucco, stone and cast stone. Changes in material are usually accompanied by a change in plane.

For review purposes, the applicant may want to make a checklist of design elements which distinguish the area. The list should begin with broader design features such as scale, massing, and height and then cover details such as materials, openings and ornamentation. Proposals for new commercial construction include architectural plans, elevations and a site plan. A perspective or an isometric drawing of the building or streetscape may be requested by the Commission for review.

For further information refer to Appendix A.

SPACING OF WINDOW AND DOOR OPEININGS-
INFILL CONSTRUCTION



New Construction - Commercial: Guidelines

1 Design new commercial construction to be compatible with the design elements of the adjacent buildings rather than with their architectural styles. For corner properties, consider all buildings within both streetscapes.

2 Design new commercial construction to be a product of its own time. Create a visual distinction between the old and new while maintaining a respect for the character of the adjacent historic buildings, the block and district.

3 Design new commercial construction to be compatible with adjacent buildings in terms of height, form, size, massing, proportion and roof slope.

4 Situate new commercial construction to be consistent with the edge of the existing sidewalk.

5 The following are recommended maximum heights for commercial buildings within the Commercial Historic District.

- Height at river front: 35 feet
- South of Market: 50 feet
- North of Market: 50-100 feet

(HDC may recommend change in proposed height depending on site)

6 Design roofs to be flat, with parapets, or have a 4:12 pitch with an overhang.

7 Use materials that are compatible with those of adjacent structures in terms of pattern, detail, texture, finish and color.

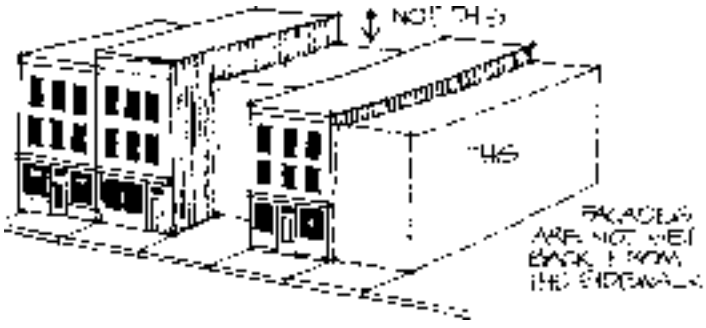
8 Review new commercial construction with respect to its horizontal and vertical articulation and its details and other design elements. Consider rhythms that carry throughout the block (such as the spacing of windows, doors and columns).

9 Buildings over four stories in height and 60 feet in width should be designed to reduce the apparent height. Set up window groupings to denote bays, and make entrances obvious by articulation within the bays in which they occur. Each building will be reviewed within the context of the block and streetscape.

10 Survey the building site where terrain disturbance is likely to impact known archaeological sites. Protect archaeological materials in place where possible. If necessary, the State Office of Archaeology within the Historic Preservation Office should be consulted.

New commercial building, southwest corner Dock and South Front Streets.

SETBACK-
INFILL CONSTRUCTION



Relocation and Demolition

723 North Fifth Avenue
Wilmington National Register District

Relocation

Moving a building is generally viewed as a last resort to avoid demolition. Although relocation may destroy the original context and compromise its significance, the results can be beneficial. Significant buildings in Wilmington have been saved from demolition and successfully moved with benefits to the community and the buildings. Vacant lots have been filled; houses restored; and sites freed up for development.

Because moving a building is expensive and complex, every aspect of the move should be checked and considered. Is there a threat of demolition other than through neglect? Is relocation the only alternative? Does the building's significance justify the move? Will the structure survive the move and adapt to its new site? Ideally a structure should be moved as an intact unit. If this is not possible it can be moved in sections. If neither method is possible the building can be completely disassembled. This may be considered only as a last resort as it may result in a substantial loss of building material.

Yopp-Goodman House, c. 1850, 215 North Sixth Street,relocated from 106 North Fifth Street.

Craftsman Bungalow, c. 1917, 511 Dock Street, relocated from 314 North Third Street in 1996.

Reston Richardson House, c. 1853, at Chandler's Wharf, relocated from 720 Orange Street in 1977.

Relocation: Guidelines

1 Choose relocation only as a last resort to demolition.

2 Document the original site through drawings and photographs before moving an historic building.

3 Work with experienced contractors to accomplish the relocation.

4 Plan the relocation route thoroughly and contact utility companies and City officials to secure necessary permits. Coordinate efforts to ensure minimum delays.

5 Protect the structure to be moved from vandalism or weather damage before, during and after the move.

6 The structure to be moved should be architecturally compatible with the adjacent buildings within the receiving historic district.

7 Choose a site that corresponds to the size and proportion of the structure to be moved. Orient the building to the street and ensure the set back and lot coverage is compatible to and harmonious with the existing structures on the block.

8 Ensure that the shape, mass and scale of the building to be moved conforms to the existing structures on the block.

9 Protect important site features of the original site, the new site and the route of the move during relocation. Ensure move will not entail the destruction of mature trees, vegetation and out buildings.

10 Move a building as a single unit in order to prevent the unnecessary loss of historic building fabric.

Wanet-Williams Parmele House, c.1849, 1917,
213 North Sixth Street, relocated from 316 North Third Street in 1997.

Demolition

Demolition creates an irreversible loss of historic resources.

Demolition creates an irreversible loss of the resources that contributes to the integrity and character of the districts. Over the years, many historic buildings in Wilmington have been saved by relocation and adaptive reuse. An application for a Certificate of Appropriateness to demolish a building structure or site cannot be denied unless the State Historic Preservation Office has determined that the property has statewide significance. However, demolition may be delayed up to 365 days for buildings on the site within the locally designated districts. The maximum period will be reduced by the Commission if it finds that the owner would suffer extreme hardship or be deprived of beneficial use or return from the property by virtue of delay.

A delay in demolition allows the Commission time to negotiate with the owner and other interested parties in an effort to preserve the building. If it can be determined that a deteriorated structure does not pose a threat to public health and safety, demolition should be delayed. If relocation is recommended as an alternative to demolition, the delay will allow time to find a suitable site and prepare the structure for moving.

Demolition: Guidelines

1 Work with the Historic Preservation Commission to identify alternatives to demolition.

2 Evaluate the historic and architectural significance of the building and the impact of the proposed demolition on the overall character of the historic district and the adjacent buildings.

3 A delay in demolition is recommended for historically significant structures that contribute to the overall aesthetic character of the designated historic districts.

4 A delay of demolition is recommended for historically significant structures that have deteriorated but do not pose a threat to public health and safety.

5 If a structure can be saved by relocation, a delay of demolition is recommended to allow time to find a site and to prepare the structure for moving.

6 Document significant structures through photographs and/or drawings prior to demolition.

7 Work with the Commission and interested groups to salvage usable architectural materials.

8 During demolition, ensure the safety of any adjacent properties and historic resources. Protect trees and other site features from damage from moving equipment.

Deteriorated house, North Fourth Street, Wilmington National Register Historic District.

Appendixes

Thalian Hall, c. 1854
305 Princess Street
John H. Trimble, architect
James F. Post, supervising architect

Appendix A
Project Review Checklist

The following design considerations serve as a checklist for applicants submitting an application for new construction, renovations, restorations and additions. It also serves as a starting point for the Historic Preservation Commission's (HPC) review of these applications. Although the considerations are derived from the *Wilmington Design Guidelines* as well as the *Zoning Ordinance* requirements for new construction, they may not be all inclusive. Comment on the implementation of these considerations does **not** serve as a vehicle for re-design by the HPC, but serves as a reference for determining the **overall** congruency of the building relative to others in the context. In other words, comments presented by the HPC relative to these considerations should be stated along with findings of fact regarding their implementation.

- Lot coverage
- Orientation
- Setback
- Spacing and streetscape (Rhythm)
- Scale
- Height
- Shape and form (Proportion)
- Roof form and pitch
- Materials
- Architectural elements, i.e., type of windows, doors, porches, and chimneys (Balance, Order and Style)
- Architectural detailing, i.e., lintels, cornices, and trimwork
- Parking, driveways and paving material
- Landscaping including fences and retaining walls

Appendix B
Glossary

A

Aluminum Siding:
Sheets of exterior wall covering, usually with a colored finish, fabricated from aluminum to resemble wood siding. Aluminum siding was developed in the 1940s and became popular in the 1950s and 1960s.

Appropriate:
Suitable for, or compatible with, a property, based on accepted standards and techniques for historic preservation.

Arch:
A curved and sometimes pointed structural member used to span an opening. A rounded arch represents classical or Romanesque influence whereas a pointed arch generally denotes Gothic influence.

Architrave:
The lower part of a classical entablature, resting directly on the capital of a column, the molding around a window or door.

Art Deco:
A style of decorative arts and architecture popular in the 1920s and 1940s, characterized by geometric forms and exotic motifs.

Ashlar:
Stonework consisting of individual stones that are shaped and tooled to have even faces and square edges.

Asphalt shingle:
A shingle manufactured from saturated roofing felts, rag, asbestos or fiber-glass coated with asphalt and finished with mineral granules on the side exposed to weather.

Awning:
A rooflike cover of canvas or plastic over a window or door to provide protection against sun, wind or rain.

B

Ballast stones:
Stones carried by oceangoing vessels for weight. North Carolina ports such as Wilmington, small, rounded ballast stones were unloaded when ships picked up heavy cargoes of timber and naval stores, and were reused locally to build walls and foundations.

Balustrade:
A series of balusters or uprights connected on top by a handrail and sometimes on the bottom by a bottom rail to provide an ornamental and protective barrier along the edge of a stair, roof, balcony, or porch.

Bargeboard (also vergeboard):
A sometimes richly ornamented board placed on the verge (incline) of the gable to conceal the ends of rafters; typically seen in the picturesque styles of the nineteenth century such as the Gothic Revival and the Queen Anne.

Battered wall:
A wall that is thicker at the bottom than at the top.

Bay:
(1) An opening or division along a face of a building; for example, a wall with a door flanked by two windows is three bays wide. (2) The space between principle structural members, as in a timber frame, the space between posts. (3) A projection from the facade of a building, such as a bay window.

Belvedere:
A rooftop pavilion from which a vista can be enjoyed.

Beveled glass:
Glass panels whose edges are ground and polished at a slight angle to form a beveled border; used for entrance doors and ornamental work.

Bond:
The pattern in which masonry, particularly brickwork, is laid to tie together the thickness of the wall. The principle bonds used in North Carolina were English bond, Flemish bond and common bond.

Bracket:
Projecting support members found under eaves or other overhangs; may be plain or decorated. Often called console brackets, they are characteristic of the Italianate style.

Bulkhead:
The area below the display window on the front facade of a commercial storefront.

Bungalow:
A house type and architectural style popular in the early 20th century. Typically defined as a relatively modest, one-story dwelling of informal character, the bungalow traced its origins to British colonial India, as well as to the Arts and Crafts movement of the 19th century.

C

Capital:
The top member of a column, usually decorated or molded. Each classical order—Doric, Ionic, Corinthian, Composite—has its characteristic capital.

Casement:
A window with sash hung vertically, which opens inward or outward.

Casing:
The finished visible framework around a door or window.

Cast Iron:
Iron, shaped in a mold, that is brittle, hard, and cannot be welded. In 19th century American commercial architecture, cast iron units were frequently used to form entire facades.

Caulking:
A resilient mastic compound, often having a silicone, bituminous, or rubber base, used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

Chamfer:
A beveled edge on the corner of a post, wall, etc. May take the form of a flat surface, or a more elaborately molded surface. Edges so beveled are said to be chamfered.

Character Defining Features:
Individual physical elements of any structure, site, street, or district which contributes to its overall historic or architectural character, and for which it is recognized as historically or architecturally significant.

Clapboard:
Long horizontal boards with one edge thicker than the other, overlapping to cover the outer walls of framed structures; also known as weatherboard.

Classical:
The architecture of ancient Greece and Rome, and architecture using forms derived from ancient Greece and Rome.

Colonial Revival (1870-1950):
An architectural style that drew freely on motifs associated with the American past, including elements of the Colonial period. Features of the style include a balanced facade; the use of decorative door crowns and pediments, sidelights, fanlights and porticos to emphasize the front entrance; double hung windows with multiple panes in one or both sashes; and the frequent use of string courses or decorative cornices.

Composite Order::
A classical order that incorporates the large voluted (spirals) of the Ionic Capital with the lush foliage of the Corinthian Capital.

Coping:
The top course of a masonry wall or parapet which projects beyond the wall surface to throw off the rain.

Corbel:
A small projection built out from a wall to support the eaves of a roof or some other feature.

Corinthian order:
A classical order distinguished by the capitals, which are ornamented with stylized acanthus leaves.

Cornice:
In classical architecture, the upper projecting section of an entablature; projecting ornamental molding along the top of a building or wall. The term is loosely applied to any horizontal molding forming a main decorative feature such as a molding at the junction of the walls and ceiling of a room. A raking cornice extends along a slanting (raking) side of a gable or pediment. A boxed cornice is a simple treatment with a vertical fascia board and a horizontal soffit board enclosing the ends of the ceiling joists where they project at the eaves.

Course:
A horizontal row of bricks, stones, or other masonry units.

Craftsman (1905-1930):
The Craftsman style, which originated in southern California, was inspired primarily by the work of Greene and Greene, two brothers who practiced architecture in Pasadena (the style was also influenced by the English Arts and Crafts movement). Characteristics include low pitched gable roofs with exposed rafters; recessed porches; tapered columns; heavy stone foundations and windows with multi-pane top sash.

Cresting:
Ornamental ironwork used to embellish the ridge of a gable roof or the upper cornice of a mansard roof.

Crossgable:
A gable which is set parallel to the ridge of the roof.

Cupola:
A small domed structure, usually polygonal, built on top of a roof or tower.

D

Deck:
A roofless porch, usually at the rear of a building, popular in contemporary residential architecture.

Dentils:
Small, closely placed blocks set in a horizontal row used as an ornamental element of a classical cornice.

Doric order:
The oldest and simplest of the classical Greek orders, characterized by heavy fluted columns with no base, simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer:
A vertical window projecting from the slope of a roof; usually provided with its own roof; used to light rooms in a half story.

Double-hung window:
A window with two sashes, each movable by means of sash cords and weights.

Downspout:
A pipe that carries water from the gutters to the ground, or to a sewer connection.

E

Eaves:
The projecting overhang at the lower edge of a roof.

Elevation:
A scaled drawing which illustrates the view of a side of a building.

Ell:
A wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

Engaged Column:
A column that is in direct contact with a wall; at least half of the column projects beyond the surface of the wall to which it is engaged.

English Bond:
A method of laying brick wherein one course is laid with stretchers and the next with headers.

Entablature:
The horizontal part of a classical order, above the columns; consists of architrave, frieze and cornice.

Etched glass:
Glass where the surface has been cut away by a strong acid, creating a decorative pattern.

F

Facade:
An exterior side of a building.

Fanlight: A semicircular or fan-shaped window with a radiating glazing bar system usually found over entrance doors.

Fascia:
The flat member of the architrave in classical architecture. A fascia board is a flat board used to cover the ends of roof rafters.

Fenestration:
The arrangement of windows in other exterior openings of a building.

Finial:
An ornament at the top of a spire, gable or pinnacle.

Flemish bond:
Headers and stretchers alternating in each course with the center of each header over the center of the stretcher directly below it; more decorative but structurally weaker than English bond.

Folk Houses:
Houses built with local materials to provide basic shelter. More influenced by geography and local tradition than by architectural styles.

Foundation:
The supporting portion of a structure below the first floor construction, or below grade.

Frieze:
In classical architecture, the member between the architrave and cornice. Also, any plain or decorative band, or board, on the top of a wall immediately below the cornice.

G

Gable:
A triangular wall segment at the end of a double pitched or gabled roof.

Galvanize:
To coat steel or iron with zinc.

Gambrel roof:
A roof having a double slope on two sides of a building.

Gazebo:
A small summerhouse or other space with a view; usually found in a garden or yard.

Georgian style (1700-1780):
The prevailing architectural style of the 18th century in Great Britain and the North American colonies; characterized by symmetry of floor plan and facade, heavy classical moldings, raised panels and classically derived ornament.

German siding:
A type of siding characterized by overlapping boards; the upper part of each board has a concave curve.

Gothic Revival (1840-1880):
This style, which came from England, is distinguished by the pointed arch which in public buildings and churches could be combined with towers, buttresses and steep gables. The first documented houses in this style were designed by Alexander Jackson Davis and were asymmetrical in plan to allow for flexibility of rooms and create a picturesque silhouette.

Greek Revival (1825-1860):
The mid-nineteenth century revival of the forms and ornamentation of the architecture of ancient Greece. The style is characterized by a low pitched gable or sometimes hipped roof, a pedimented gable, a portico, six-over-six double hung windows, and a four panel door flanked by side lights with a transom window above.

H I J K

Headers:
Bricks laid with their ends toward the face of a wall.

Hipped roof:
A roof formed by four pitched roof surfaces.

Ionic order:
A classical order characterized by a capital embellished with opposing volutes.

Italianate (1840-1880):
An architectural style characterized by the following: two or three stories, low pitched hipped roofs, cross hipped or cross gabled with wide eaves supported by large brackets; a cupola or tower is sometimes featured. There are many sub-types. In Wilmington, Italianate houses are usually L-shaped without towers.

Jerkin Head roof:
A roof form in which the top of the gable is cut off by a secondary slope forming a hip.

Keystone:
The wedge-shaped stone found at the center of an arch.

L

Latticework:
Openwork produced by interlacing or crossing lath or thin strips of iron or wood; often used at the base of a porch.

Lean-to:
A small addition to a house with a single pitched roof.

Light:
A pane of glass.

Lintel:
A horizontal structural member that supports a load over an opening.

Louver:
A small lantern or other opening, often with wood slats, used for ventilating attics or other spaces.

Lunette:
A small round or arched-top window in a vaulted or covered ceiling or roof.

M

Major Landscaping:
Extensive landscaping that could impact adjoining properties or require a professionally landscaped plan. Major landscaping involves alterations to, or the addition or removal of significant trees and plantings and/or topography.

Mansard roof:
A roof that has two slopes on all four sides.

Masonry:
Work constructed by a mason using stone, brick, concrete blocks, tile, or similar materials.

Minor Landscaping:
Landscaping changes that do not involve substantial alterations to, or the addition or removal of significant trees, plant materials or topography. The planting of small flower beds and small trees and shrubs does not require a Certificate of Appropriateness.

Molding:
A continuous decorative band; serves as an ornamental device on both the interior and exterior of a building or structure.

Mortar:
A mixture of plaster, cement, or lime with a fine aggregate and water used for pointing and bonding bricks or stones.

Mullion:
A large vertical member separating two casements and forming part of the window frame.

Muntin:
One of the thin strips of wood used for holding panes of glass within a window; also called sash bar or glazing bar.

N

Neoclassical Revival (1900-1940):
Used to define the revival of architecture based on Greek and Roman forms around the turn of the 20th century; characterized by a two story pedimented portico supported by colossal columns (usually with Ionic, Corinthian or Composite capitals). More modest versions of the style are common.

Newel post:
The post supporting the handrail at the top and bottom of a stairway.

O P

Order:
A style of column and its entablature (i.e., the section resting on the top of the column). In classical architecture, order refers to the specific configuration and proportions of the column including the base, shaft, capital and entablature. See: Composite order, Corinthian order, Doric order, Ionic order, and Tuscan order.

Pane:
A single piece of window glass.

Panel:
A sunken or raised portion of a wall, ceiling, mantel or door with a frame-like border.

Parapet:
A low wall or protective railing often used around a balcony or along the edge of a roof.

Patio:
A usually paved and shaded area adjoining or enclosed by the walls of a house.

Pediment:
A wide low-pitched gable surmounting the facade of a classical building; also used over windows, doors and niches.

Pergola:
An arbor or passageway with a trellis roof on which climbing plants can be trained to grow.

Pilaster:
A shallow pier attached to a wall, often decorated to resemble a classical column.

Plaza:
(In Wilmington), the planting strip at the center of some major thoroughfares in the historic district.

Pointing:
The final filling and finishing of mortar joints that have been left raw or raked out.

Porte-cochère:
A large covered entrance porch through which vehicles can drive.

Portico:
A major porch, usually with a pedimented roof supported by classical columns.

Portland Cement:
A hydraulic binder for concrete; made by burning a mixture of clay and limestone.

Prairie style (1890-1920):
Often associated with the architecture of Frank Lloyd Wright, the style is horizontal in character using bands of casement windows, long terraces or balconies and low pitched roofs with wide overhangs to achieve a linear effect.

Public Right of Way:
Publicly owned and maintained streets and walkways.

Q

Queen Anne (1880-1910):
An eclectic late 19th century architectural style, influenced by the work of English architect Robert Norman Shaw and characterized by irregularity of plan and massing, variety of color, texture and window treatment, multiple steep roofs, porches with decorative gables and the frequent use of bay windows.

Quoin:
Large stones, or rectangular pieces of wood or brick, used to decorate and accentuate the corners of a building.

R

Rehabilitation:
Rehabilitation means “making habitable or useful again.” It may include new elements that are non-historical or some restoration or, on the other hand, changes to the building.

Rake:
The slope of a gable, pediment, stair, string, etc.

Repointing:
Raking out deteriorated joints and filling them with a surface mortar to repair the joint.

Restoration:
The act or process of accurately recovering the form and details of a property and its settings as it appeared at a particular time by removing later work, or replacing missing earlier work.

Retaining wall:
A brace or freestanding wall that bears against an earthen backing.

Return:
The continuation of a molding from one surface onto an adjacent surface.

Ridge:
The horizontal line formed when two roof surfaces meet.

Rustication:
Rough-surfaced stonework.

S

Sandblasting:
An abrasive way of cleaning brick, masonry or wood by directing high powered jets of sand against the surface.

Sash:
A frame for glass to close a window opening.

Screen door:
A door intended to allow ventilation, but exclude insects; usually consists of a light weight frame and fine wire mesh screening.

Second Empire (1855-1890):
This style is characterized by its distinctive mansard roof, which has a variety of silhouettes. Dormer windows appear in a variety of styles. Beneath the roof line, Second Empire houses have details closely related to the Italianate style.

Segmental arch:
An arch formed by the segment of a circle.

Shingle:
A wedge-shaped piece of wood as used in overlapping courses to cover a roof or an outside wall surface.

Shingle Style (1880-1915):
A picturesque style that evolved from the Queen Anne style characterized by uniform wall covering of wood shingles, hip or gable roofs with dormer windows, irregular roof line, small paned windows, and no corner boards. The style is generally associated with New England.

Shutter:
An extra closure for a window or door, usually of wood, paneled, and of a pair hinged at the outside jambs.

Side-light:
One of a pair of narrow windows flanking a door.

Sill:
The framing member that forms the lower side of an opening, such as a door sill. A window sill forms the lower, usually projecting, lip on the outside face of a window.

Soffit:
The exposed underside of an arch, cornice, balcony, or beam.

Spall:
To split off from the surface, as stone that is bearing undue pressure near its face or is acted on by weathering.

Spandrel:
The triangular space between the shoulder of an arch and the triangular framework that surrounds it; the space between two adjacent arches; the triangular space between the outer string of a stair and the floor.

Street Furniture:
Street furniture includes all historic drinking and decorative fountains as well as horse troughs, benches and trash receptacles.

Stringcourse:
A continuous horizontal band of brick, stone, or wood on the exterior wall of a building; used for decorative purposes, or to break up a large expanse of wall surface.

Stool:
A casing or molded piece running along the base of a window and contacting the bottom rail on the inside of a building.

Stucco:
An exterior wall covering consisting of a mixture of Portland Cement, sand, lime, and water.

Surround:
An encircling border or decorative frame.

T

Terra cotta:
A fine-grained fired clay product used ornamentally on the exterior of buildings, may be glazed or unglazed, molded or carved.

Tongue:
The projecting rib along the edge of a member that fits into a corresponding groove in an adjacent member.

Tongue-and-groove:
A joint composed of a rib (tongue) received by a groove.

Transom:
An opening over a door or window, usually for ventilation, and containing a glazed or solid sash.

Trellis:
A light frame or latticework used as a screen, or as a support for vines.

Trim:
The finish material on a building, such as a molding applied around door and window openings or at the floors and ceilings of rooms.

Turret:
A small tower usually corbelled at the corner of a building.

Tuscan order:
One of the classical orders, resembling the Doric but of greater simplicity. The columns are unfluted, the capitals are unornamented and the frieze lacks the triglyphs that are part of the Doric order.

U V

Underpinning:
The system of supports, such as rough walls or piers, beneath the ground floor.

Valley:
The depressed angle formed at the meeting point of two roof slopes.

Veranda or verandah:
A roofed space attached to the exterior wall of a house and supported by columns, pillars, or posts; commonly used in Britain to describe an open porch.

Volute:
A spiralling scroll-like ornament. In classified architecture, the dominant feature of the Ionic Capital (but also focused on Corinthian and Composite Capitals).

W X Y Z

Water table:
A plain or molded ledge or projection, usually at the first floor level, that protects the foundation from rain running down the wall of a building.

Weatherboard:
Wood siding consisting of overlapping horizontal boards, usually thicker at one edge than the other. More commonly used in North Carolina than the term “clapboard.”

Weatherstrip:
A piece of wood, metal, or other material installed around window and door openings to prevent air infiltration and moisture penetration.

Wrought Iron:
Pig iron that is puddled and rolled or hammered into shape, never melted or cast.

Architectural Terms Sources:
Information was taken from architectural dictionaries and resource books, including: *Old House Dictionary* (1989) by Steven J. Phillips, *American Source Books*, Lakewood, Colorado; *American Architecture since 1780: A Guide to the Styles* (1976) by Marcus Whiffen, *The MIT Press*, Cambridge, Mass; *Dictionary of Architecture* (1952), by Henry B. Saylor, John Wiley and Sons, New York; *What Style is it?* (1983) by John C. Poppeliers, S. Allen Chambers, Jr. and Nancy B. Schwartz, National Trust for Historic Preservation.

Appendix C
Suggested Plants for Period Landscape Settings

Flowers

Achillea filipendulina	**Fernleaf Yarrow**
Achillea millefolium rosea	**Yarrow or Milfoil variety**
Achillea tomentosa	**Downy Yarrow, Wooly Yarrow**
Althaea rosea	**Hollyhock**
Alyssum repens var. wierzbickii	**Alyssum**
Anthemis tinctoria	**Yellow Chamomile, Golden Marguerite**
Antirrhinum glutinosum	**Snapdragon**
Aquilegia chrysantha	**Golden or Golden-spurred Columbine, "probably the best because it produces golden-yellow flowers all summer"**
Arundo donax	**Green-leaved Bamboo, Giant Reed**
Aster shortii	**Aster**
Astilbe japonica *(shade)*	**Spiraea (of florists)**
Campanula isophylla var. alba *(shade to sun)*	**Bellflower**
Canna x generallis *(shade)*	**Garden canna**
Chrysanthemum maximum	**Max Chrysanthemums or Daisy – Known in many forms, as King Edward VII, Chrysanthemum Daisy, Shasta Daisy**
Clematis heracleifolia var. davidiana	**Clematis**
Coreopsis sp.	**Golden Coreopsis, perhaps C. drummondii or C. basalis, Golden Wave**
Coreopsis lanceolata	**Tickseed**
Cortaderia selloana	**Pampas Grass**
Crocus susianus	**Cloth-of-gold Crocus**
Crocus vernus	**Crocus**
Crocus versicolor	**Crocus**
Dahlia sp.	**Dahlias, especially singles which "have been deservedly increasing in reputation of late" Parsons.**
Delphinium cheilanthum var. formosum	**Beautiful Larkspur, Garland Larkspur**
Delphinium elatum	**Tall Larkspur, Candle or Bee Larkspur**
Delphinium nudicaule	**Red Larkspur**
Dianthus caryophyllius	**Carnation, Pinks**
Digitalis purpurea	**Foxglove**
Euphorbia corollata	**Flowering Spurge**
Ficus elastica	**Rubber Plant**
Filicales *(shade)*	**Ferns, especially native species in naturalistic settings**
Gypsophila paniculata	**Baby's-Breath**

Helianthus sp.	**Double Perennial Sunflower**
Helleborus niger *(shade)*	**Christmas Rose**
Hemerocallis flava	**Day Lily**
Hemerocallis thunbergii	**Late Yellow Daylily**
Hibiscus lasiocarpus var. californicus	**Mallow, Giant Mallow**
Hibiscus moscheutos	**Marsh Rose-mallow**
Hosta caerulea *(shade to semi-shade)*	**Blue Plantain**
Hosta plantaginea "	**Plantain Lily, Fragrant Plantain, Day Lily**
Hosta sieboldii "	**Seersucker, Plantain Lily**
Ipomoea purpurea	**Morning Glory**
Iris cristata	**Crested Iris**
Iris X germanica	**German Iris "…by hybridization fine varieties with a great range of beautiful combinations of color have been secured."**
Iris X germanica var. florentina	**Florentine Iris, Orris Root**
Kniphofia uvaria	**Tritoma, Kniphofia, Red-hot Poker Plant, Torch Lily**
Lilium dauricum (L. pensylvanicum)	**Lily**
Lilium tigrinum	**Tiger Lily**
Lilium tigrinum var. splendens	**Tiger Lily**
Monarda didyma	**Bee Balm, Oswego Tea**
Muscari sp.	**Grape Hyacinths**
Narcissus pseudonarcissus *(partial shade)*	**Daffodil or Daffodowndilly**
Narcissus pseudonarcissus, form bicolor *(partial shade)*	**Two-coloured Narcissus**
Narcissus pseudonarcissus, form maximus *(partial shade)*	**Daffodil**
Narcissus tazetta, form bicolor *(partial shade)*	**Two-coloured Narcissus**
Papaver bracteatum	**Poppy**
Pelargonium peltatum	**Ivy-leaved Geranium**
Pelargonium zonale	**Horseshoe Geranium**
Pennisetum villosum	**Grass**
Petunia X hybrida	**Common Garden Petunia**
Phlox carolina	**"No garden would, of course, be complete without its peonies and fall phloxes." Parsons.**
Phlox decussata	**Summer Perennial Phlox – Decussata is a name applied to horticultural forms of Phlox paniculata, P. maculata, P. suffruticosa. Bailey.**
Phyllostachys sp.	**Bamboo – Phyllostachys nigra henonis, P. nigra and P. viridiglaucescens are especially hardy.**
Rudbeckia laciniata var. hortensia	**Coneflower, Golden Glow, Flowers double**

Rudbeckia maxima	**Large Cone-flower**
Sedum spectabile	**Sedum**
Solidago canadensis	**Goldenrod**
Solidago rigida	**Goldenrod**
Solidago shortii	**Goldenrod**
Stokesia laevis	**Stoke's Aster**
Symplocarpus foetidus	**Skunk Cabbage**
Tulipa sp.	**Tulips**
Verbena X hortensis	**Garden Verbena**
Veronica longifolia var. subsessilis	**Best of the Speedwells**
Vinca minor	**Trailing Vinca**
Zantedeschia sp.	**Calla**

Bedding Plants

Ageratum sp.	**Dwarf Blue Ageratum**
Begonia semperflorens	**Begonia Vernon**
Canna ehmannii now C.X generalis	**Canna**
Canna ehemannii X glauca and others now included in C.X generalis	**Dwarf French Canna**
Centaurea gymnocarpa	**Dusty Miller**
Chrysanthemum sp.	**Mums**
Coleus sp.	**Varieties of diverse sorts**
Coleus blumei var. golden bedder	**Coleus hybrid**
Coleus blumei var. kirkpatrick	**Coleus hybrid**
Colocasia esculenta	**Elephant Ear, Taro, Eddo, Dasheen**
Gladiolus X hortulanus	**Gladiolus, Sword Lily, Garden Gladioli**
Lantana camara var. hybrida	**Dwarf Lantana**
Lobelia erinus	**Edging Lobelia**
Lobularia maritima	**Sweet Alyssum**
Lobularia maritima (variegated)	**Alyssum, variegated**
Pelargonium zonale	**Horseshoe Geranium**
Salvia splendens	**Scarlet Salvia**
Sedum acre	**Common Stone-crop**
Senecio leucostachys	**Centauria, Dusty Miller**
Thymus serpyllum var. variegatus	**Variegated Thyme**
Tulipa gesnerana	**Tulip varieties: La Belle Alliance, excellent red; Artus, excellent red; Pottebaker, white; Yellow Prince, yellow; Canary Bird, yellow**
Vinca rosea	**Madagascar Periwinkle**
Viola tricolor var. hortensis	**Pansies**

Shrubs, Trees and Vines (1850-c.1900)

Shrubs

Buddliea davidii	**Common Buddleia, Butterfly bush**
Buxus microphylla	**Little-leaf Box**
Buxus sempervirens var. suffruiticosa or another dwarf form	**Dwarf Box**
Camellia japonica	**Common Camellia**
Camellia sasanqua	**Sasanqua (one of the earliest cultivated plants in the south – c. 1750)**
Chaenomeles lagenaria	**Japanese Quince, Flowering Quince**
Clethra alnifolia	**Sweet Pepper Bush**
Cotoneaster horizontalis	**Rock-spray, not used until after 1880**
Cytisus scoparius	**Scotch Broom**
Daphne mezereum	**Daphne, Mezereum**
Deutzia gracilis	**Slender Deutzia**
Deutzia scabra plena	**Double-flowered Deutzia**
Elaeagnus angustifolia	**Russian Olive**
Euonymus alata	**Winged Euonymus**
Euonymus fortunei vegeta	**Evergreen Bittersweet**
Exochorda racemosa	**Pearl Bush**
Forsythia suspensa	**Weeping Forsythia**
Hamamelis virginiana	**Witch Hazel**
Hibiscus rosa-sinensis	**Chinese Hibiscus**
Hibiscus syriacus	**Althea, Rose of Sharon**
Hydrangea macrophylla var. otaska	**House Hydrangea**
Hydrangea quercifolia	**Oak-leaved Hydrangea**
Juniperus conferta ‘Blue Pacific’	**Shore Juniper**
Juniperus davurica “Expansa”	**Parsons Juniper**
Kerria japonica	**Kerria**
Lagerstroemia Indica	**Crepe Myrtle**
Nadina domestica	**Nadina, Heavenly Bamboo**
Nerium Oleander	**Oleander**
Philadelphus coronarius	**Sweet Mock-orange**
Pittosporum tobira	**Pittosporum**
Punica grenatum	**Pomegranate**
Pyracantha	**Firethorn, Red Pyracantha**
Rhododendron arborescens	**Sweet Azalea**
Rhododendron calendulaceum	**Flame Azalea**
Rhododendron indicum	**Indian Azalea**
Rhododendron obtusum var. amoenum	**Flowers double, Hose-in-hose**
Spiraea canescens	**Hoary Spirea**
Spiraea cantoniensis	**Reeve’s Spirea**
Spiraea prunifolia	**Bridal Wreath**
Spiraea X vanhouttei	**Vanhoutte Spirea**
Ternstroemia gemnenthera	**Cleyera**
Weigela Florida	**Weigela**
Yucca filamentosa	**Adam’s Needle, Yucca**

Small Trees

Acer palmatum	**Japanese Maple, varieties**
Acer palmatum ornatum	**Spider-leaf Japanese Maple**
Acer almatum 'dissectum'	**Split leaf Japanese maple**
Aesculus parviflora	**Bottlebrush Buckeye, Dwarf Horse Chestnut**
Akebia quinata	**Five-leaf Akebia, not introduced until 1845**
Alnus glutinosa var. imperialis	**Cut-leaved Alder, Black Alder**
Carpinus caroliniana	**American Hornbeam**
Cercis chinensis	**Chinese Redbud, Japan Judas Tree**
Cornus florida	**White-flowering Dogwood**
Cornus florida rubra	**Pink Dogwood**
Magnolia stellata	**Star Magnolia**
Prunus caroliniana	**Carolina Cherrylaurel**
Prunus yedoensis	**Yoshino Cherry**
Salix babylonica	**Weeping Willow**

Medium Trees

Betula papyrifera	**White Birch, Canoe or Paper Birch**
Halesia carolina	**Snowdrop Tree, Silver-bell**
Ilex Savannah	**Savannah Holly**
Ilex x Nellie R. Stevens	**Nellie Stevens Holly**
Ilex verticillata	**Black Alder, Winterberry**
Juniperus virginiana	**Red Cedar**
Juniperus virginiana var. venusta	**Red Cedar Variety**
Magnolia lilliflora var. gracilis	**Lily Magnolia**
Magnolia macrophylla	**Big Leaf Magnolia**
Magnolia X soulangiana	**Saucer Magnolia**
Magnolia X soulangiana var. norbertiana	**Saucer Magnolia cultivar**
Magnolia virginiana	**White Swamp Magnolia**
Malus floribunda	**Japanese Crab Apple**
Malus sargentii	**Sargent Crab Apple, not until after 1892**

Large Trees

Acer rubrum	**Red, Scarlet, Swamp Maple**
Catalpa bignonioides var. aurea	**Golden Catalpa**
Cedrus atlantica	**Atlas Cedar**
Cryptomeria japonica	**Cryptomeria, Japanese Cedar**
Ginkgo biloba	**Ginkgo**
Ilex cornuta	**Chinese Holly, Burford Holly**
Ilex crenata	**Japanese Holly**
Ilex opaca	**American Holly**
Ligustrum lucidiem	**Glossy Privet**
Liriodendron tulipifera	**Tulip Tree, Tulip Poplar**
Magnolia Grandiflora	**Southern Magnolia, Bull Bay**

Myrica cerifera *(shade)*	**Bayberry, Wax Myrtle**
Nyssa sylvatica	**Black gum, Tupelo**
Picea rubens	**Eastern Spruce**
Pinus echinata	**Shortleaf Pine**
Pinus glabra	**Spruce Pine**
Pinus palustris	**Longleaf Pine**
Pinus taeda	**Loblolly Pine**
Pinus thunbergii	**Japanese Black Pine**
Platanus occidentalis	**Sycamore, Large Buttonwood**
Quercus alba	**White Oak**
Quercus palustris	**Pin Oak**
Quercus phellos	**Willow Oak**
Quercus robur	**English Oak**
Quercus virginiana	**Live Oak**
Taxodium distichum	**Bald Cypress**
Tilia americana	**American Linden**
Tsuga caroliniana	**Carolina Hemlock**
Vaccinium ashec	**Rabbiteye Blueberry**

Vines

Campsis radicans	**Trumpet Creeper**
Clematis flammula	**Sweet-scented Clematis**
Clematis paniculata	**Sweet Autumn Clematis**
Lonicera japonica var. repens	**Japanese Honeysuckle Variety**
Loropetalum chinese	**Loropetalum**
Lonicera quinquelocularis	**Mistletoe Honeysuckle**
Rosa sp.	**Climbing Roses: Baltimore Belle, a derivative of R. setigera; Queen of the Prairies, R. setigera**
Rosa sp.	**Hardy Roses: Gen. Jacqueminots; Hybrid Perpetual; Varonne Prevosts; Mad. Plantiers, a variety of Rosa alba X R. gallica and canina var. dumetorum**
Rosa banksiae	**Lady Banks Rose**
Rosa cathayensis var. crimson rambler	**Crimson Rambler**
Wisteria frutescens	**American Wisteria**

Suggested Plant Materials Sources:
Information was taken from the following handbooks:
Landscapes and Gardens for Historic Buildings, Second Edition, Revised (1991), by Rudy J. Favretti and Joy Putnam Favretti, American Association for State and Local History, Nashville, Tennessee; *Growing a Beautiful Garden, A Landscape Guide for the Coastal Carolinas* (1997) by Henry Rehder, Jr., Banks Channel Books, Wilmington, North Carolina.

Appendix D
Sources
Illustration Credits and References

Illustration Credits

Page	Item	Source
3	J.J. Belanger's plan of Wilmington 1810	Copy by Claude Howell, St. John's Museum of Art, Inc.
40	Sketch, flashing at roof parapet	**Main Street, Storefront Guidelines,** from the Galesburg Building Improvement File by Preservation Urban Design Inc., National Trust for Historic Preservation (1978).
42	Sketch, Window Terms	**Woodland in Waverly** Historic Zoning District Handbook and Design Guidelines Nashville, Tennessee (1994).
43	Sketch, Window Types, Shutters and Blinds	**William Falkenberry**, A.I.A. for Historic District Guidelines, City of New Bern, NC, (1995).
	Sketches, Greek Revival, Italianate and Georgian Revival Doors	**A Field Guide to American Houses**, Virginia and Lee McAlester, (1986).
44-45	Sketches, Four panel, Bungalow, Craftsman, Six panel Doors and and Door Terms	**Woodland in Waverly** Historic District Handbook and Design Guidelines, Nashville, Tennessee (1994).
48	Sketch Underpinnings	**William Falkenberry,** A.I.A. for Historic District Guidelines, City of New Bern, NC, (1994).
49	Sketch, Decorative Wood shingles	**Cape May Handbook,** The Athenaeum of Philadelphia (1977).
57	Sketch, Greek Revival House	**REMODELING OLD HOUSES** without changing their character, by George Stephen (1972).
59-60	Sketches, Queen Anne and American Foursquare Houses	**City of Manassas, Historic District Handbook** (1990).

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Page	Item	Source
58-62	Sketches, House Styles	**A Field Guide to American Houses,** Virginia and Lee McAlester (1986).
72	Diagrams, New Residential Construction	**William Falkenberry** A.I.A. for Historic District Guidelines, City of New Bern, NC.
82-83	Diagrams, New Construction	**Main Street, Storefront Guidelines** for the Galesburg Improvement File by Preservation Urban Design Inc. National Trust for Historic Preservation.

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Appendix E
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Appendix F
Technical Information

Local Resources

City of Wilmington
Development Management Division
Development Center
202 North Third Street (3rd floor)
Wilmington, NC 28401
910.254.0900

State Resources

State Historic Preservation Officer
North Carolina Division of Archives and History
109 East Jones Street
Raleigh, NC 27601-2807

For information on...

Survey and Planning Branch 919.733.6545
(historic structures, National Register)

Restoration Branch 919.733.6547
(preservation tax credits,
technical restoration assistance)

Office of State Archaeology 919.733.7342
(archaeology sites)

National Resources

U.S. Department of the Interior
National Park Service
PO Box 37127
Washington, DC 20013-7127

Office of the Director 202.208.4621
Office of Public Affairs 202.208.6843
Preservation Assistance Division 202.343.9578

Southeast Regional Office of the National Park Service
75 Spring Street, SW
Atlanta, GA 30303

Public Information Office.....404.331.4998